the magazine coloured by Resene

60 years of kiwi colour

tips for renovation – ladder
builders, paint and councils

habitat

issue 05/summer 06/07 rrp$7.

past meets present
old + new = lifestyle

house: walls/floor/roof
home: see *house* + colour
+ texture + detail + design

make yourself a home

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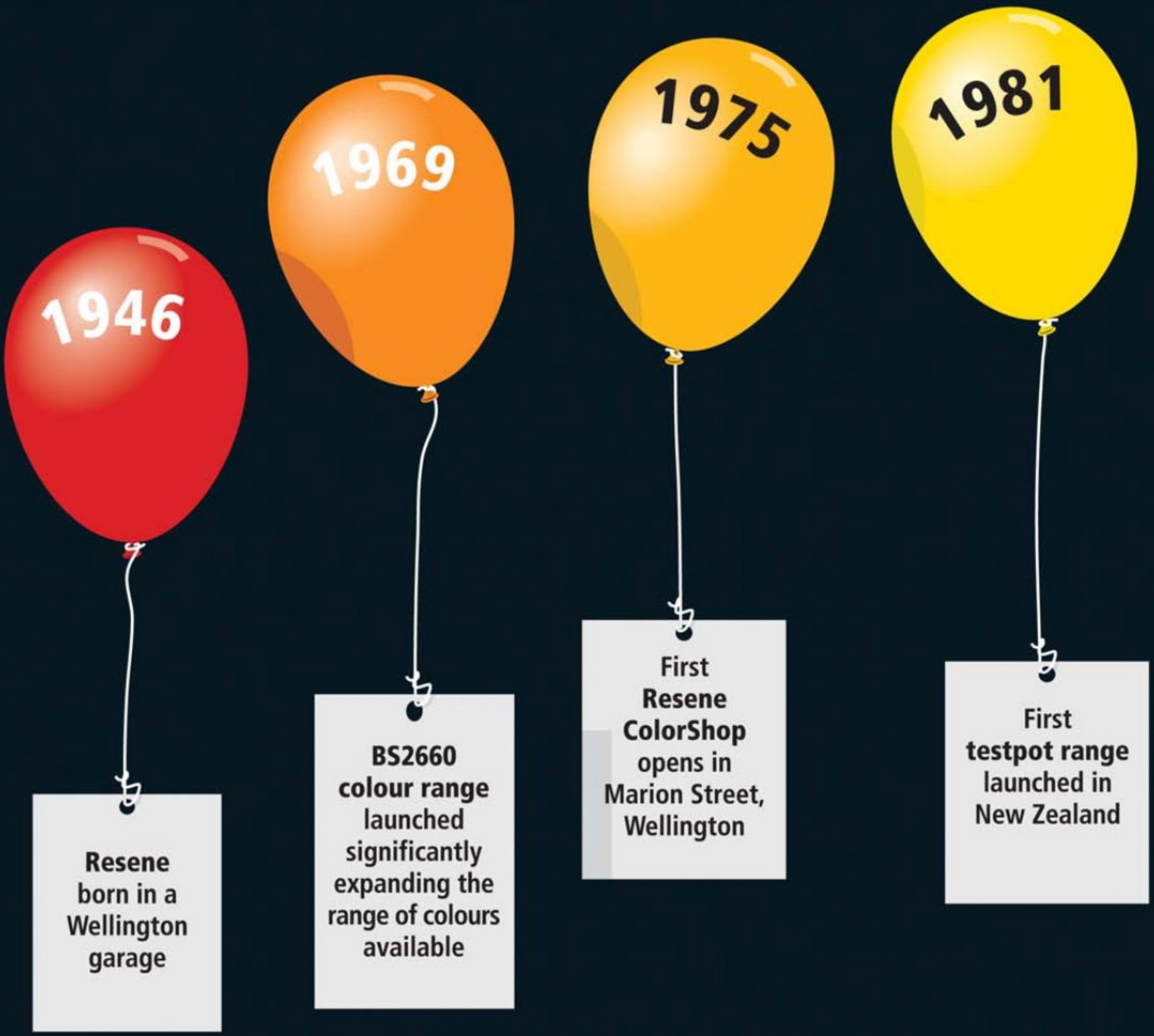

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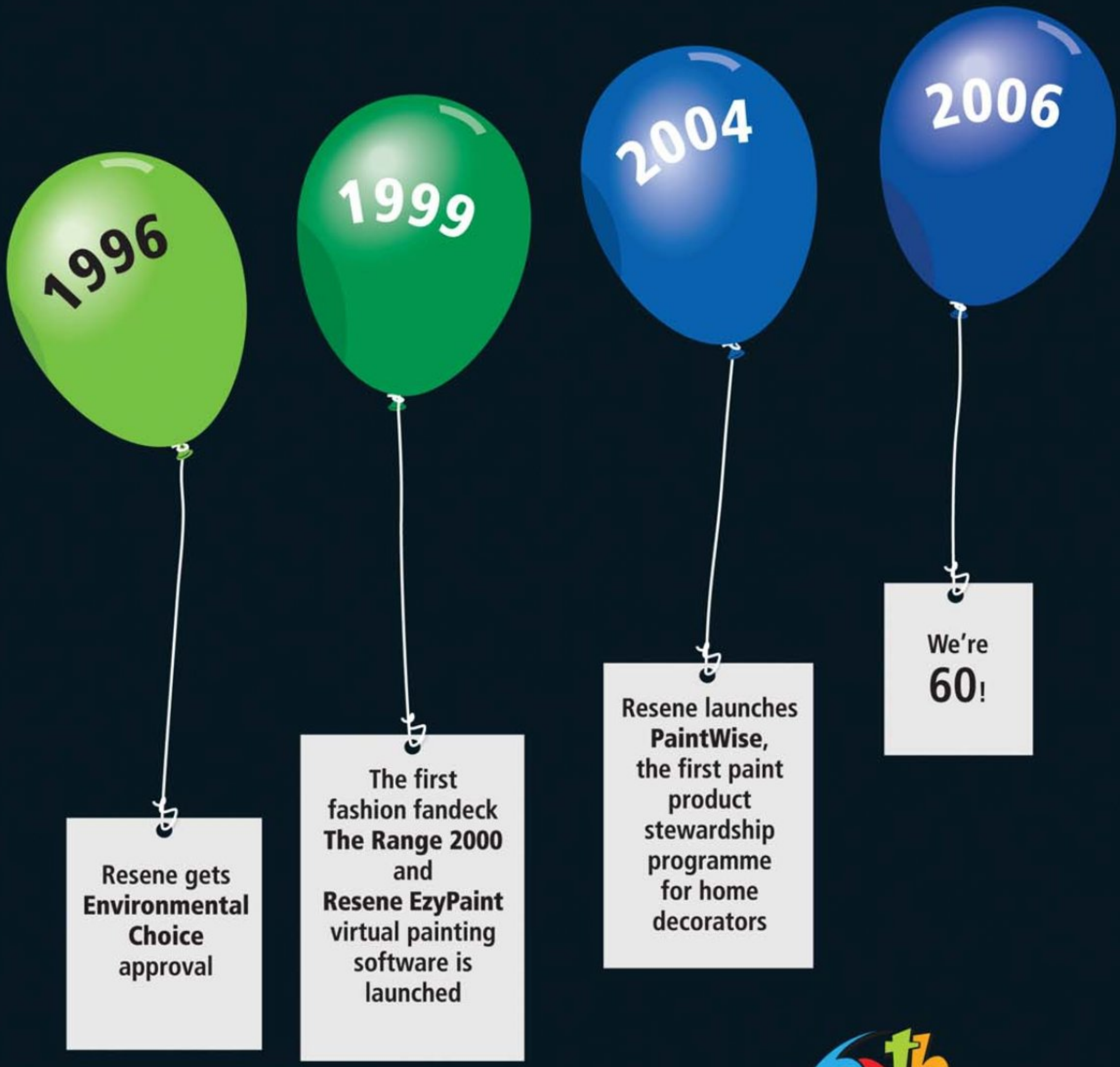

From humble beginnings in 1946 in a garage in Wellington, New Zealand, 60 years on we are celebrating our **60**th birthday. Thank you to all those who have supported us in the last 60 years - we look forward to working with you for many colourful more.

60th Birthday Celebration

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picture: Kallan MacLeod
make up and hair: Michael Ashton

from Resene

Who would have thought, when Ted Nightingale and his trusty cement mixer dabbled in making a cement-based paint in his garage, that it would be the first step to Resene celebrating 60 years? And yet, here we are, 60 years on, with a myriad of paints, coatings and colours used on a vast array of projects all over the place.

Born in Wellington, New Zealand, the Resene waterborne manufacturing plant is based just a short car ride away from that first garage 'factory'. And, as time has passed, the reins of the business have been handed from Ted to his son Tony, then on to Ted's grandson (Tony's son), Nick Nightingale.

Reaching 60 is a milestone, so thank you from the Resene team to all those who have supported us through the last six decades – your suggestions, compliments and complaints have continued to encourage us to deliver quality and innovative paints, coatings, colours and service. And a special thanks to the Resene team – without them we'd be lost.

We've also got a second reason to celebrate this year. It's the 10th anniversary of Resene gaining Environmental Choice approval. Today, well over 85% of the paint Resene sells is Environmental Choice approved. As Resene actively replaces old solventborne technology with new waterborne technology, more customers can enjoy quality paint that is safer for the environment.

As we celebrate our 60th, we look forward to a colourful future, and what better place to start than in this issue of *Habitat*? Enjoy!

The Resene Team

from the editor

A couple of years ago, I put a new kitchen into my little 1950s home. The house is fairly typical of the time; an ordinary weatherboard box, built by a carpenter on one of Auckland's state housing projects for his family to live in for the duration of his contract.

The new kitchen, however, is charcoal and grey, with stainless steel fittings. It's simple, functional and nice to come home to. It's also a far cry from anything I might have imagined putting into the house had we done it 10 years ago, before my traditional instincts were exposed to today's design opportunities.

And that's the theme of this issue of *Habitat* – the meeting of ancient and modern. In fabrics, colours and homes, we take a look at how the past is informing the present, and how new ideas can be used to align yesterday's spaces to today's lifestyles.

We take a walk through a 19th-century villa and 1920s boot factory, which have been given new life through careful planning and sensitive refurbishment. We look at current directions in textiles, and how new treatments are updating timeless patterns. And we also come up with a few suggestions on how to take some of the pain out of getting your renovation signed off by Council.

On the people front, we catch up with ex-marathon runner Allison Roe. We also talk to the husband and wife couple behind the highly creative events management company, Orange Productions.

And, as always, we get practical. With summer on its way, we walk you through how to get the barbecue seriously clean, and offer some advice on when not to tackle your outdoor painting.

So, sit back and take some time out with *Habitat*. And, as always, do let us know if there's more you'd like to see or if you have any specific colour or design questions we might be able to answer for you.

Rachel

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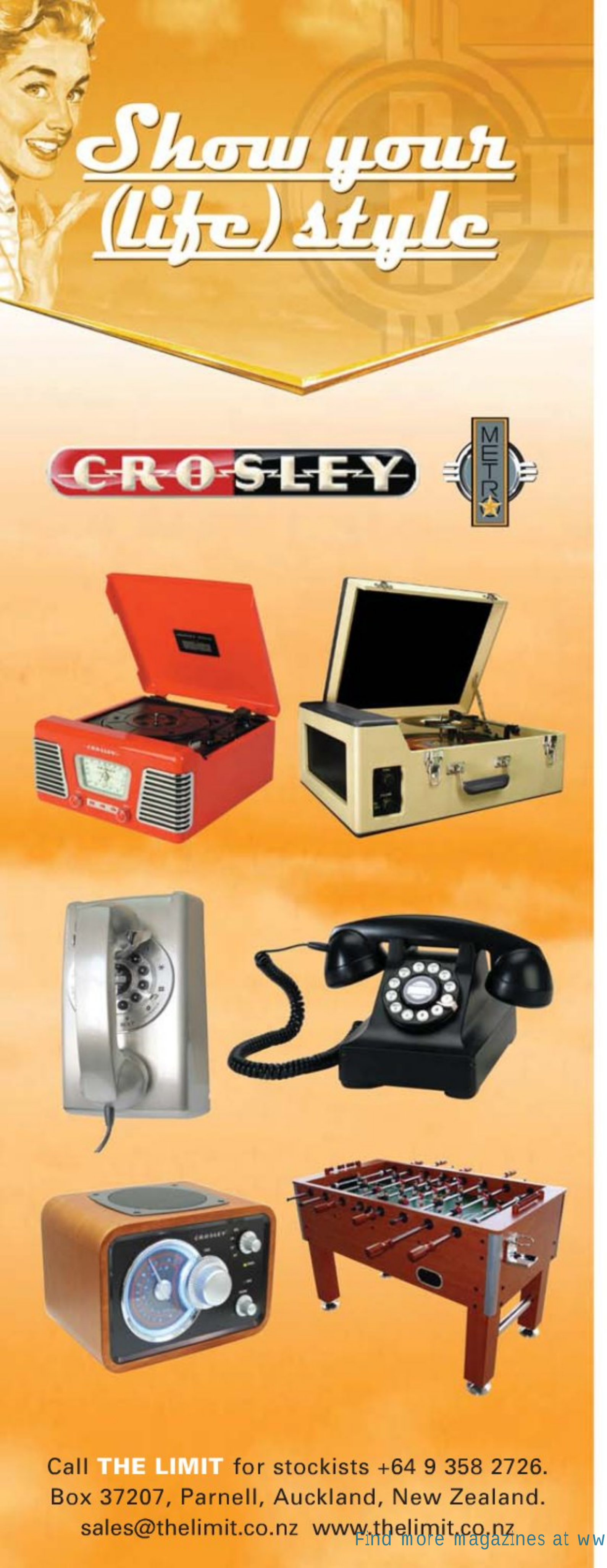

credits

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satinjet

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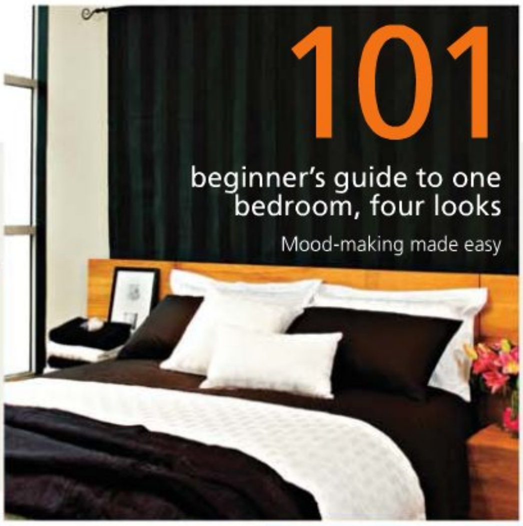

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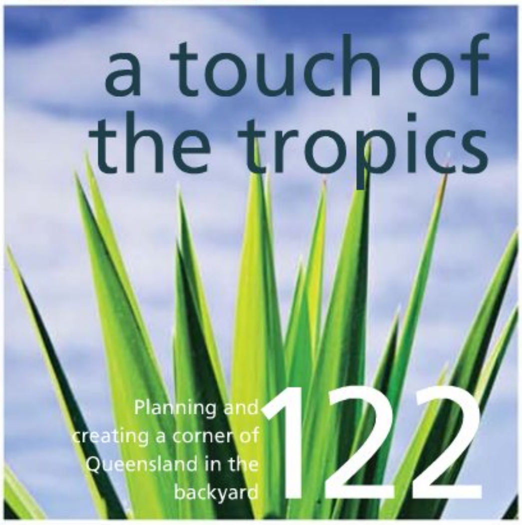

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words: Catherine Smith

settler meets modern

alternative ideas for this interior on pages 20-23

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pictures: Elizabeth Goodall

When homeowners are developing the brief for their ultimate home, they usually expect to take some time over the process. However, they don't usually have the luxury of 22 years to contemplate their section and make their plans.

Dunedin nurse Helen and academic John did just that.

"We bought the section next door to our home 22 years ago. It had a derelict old house on it, which we demolished, and was full of rubbish, which we cleared," recalls Helen. "We saved one old pohutukawa and a cabbage tree, and spent the years planting more natives."

Now, the whole section is home to masses of birds: bellbirds, kereru, tui, fantails, warblers and tiny little wax-eyes. Today, the urban plot at the edge of the city feels truly rural, which perfectly suits this outdoorsy couple's lifestyle; when they are not gardening, they love hiking around their corner of the country.

The pair had the luxury of time to observe their land – how the sun fell through the seasons, the best views, the worst winds – and planted around their ideal building platform accordingly. By the time they briefed their architect, Niko Young of Parker Warburton Team Architecture, they knew exactly what they wanted. It was to be a simple, very New Zealand shed, which was energy efficient, collected as much sun as possible, didn't waste trees and fitted into their native section. In other words, a modern version of a house that settlers have been building in New Zealand for a century or more.

"We didn't want to make a big impact on the land. The way we've planted, the house is not easily seen and takes up only a small part of the section," Helen explains. "We are very enthusiastic gardeners with New Zealand natives, and we didn't want a lawn. The decking goes right out to the garden, with gravel paths and pavers outside the downstairs bedroom."

Niko agrees: "The garden is so fabulous, the building platform just spoke for itself and for the sun. It was just ready for a house to go up there, protected from the wind, but letting the sun through. We knew exactly what we should do."

With such a strong emphasis on a green building and using passive solar energy for heat, the two-level 'shed' with its double-storey void delivers exactly as much living space as the couple needed. Niko stacked two bedrooms and bathrooms on top of each other in one corner of the box, with a kitchen and open mezzanine study stack in the opposite corner. A cosy living room niche is tucked beneath the stairs and upper walkway, lit by a log burner, while the front of the living and dining space is open to two storeys of sun, views and garden. All this fits onto a tiny footprint of only 95sqm.

To get the metallic look, use Resene Enamacryl Metallic. See the Resene Metallics and Special Effects colour chart.

Resene Black Haze

Resene Bunker

Resene Monza

Resene Shiraz

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"This is not a big house, but we get a lot of living. It's not a house that a family with children would find practical, but we love how open it is," says Helen. "From the upstairs study, you can look through the top windows to the view and still be connected with the inside."

The heart of the home for Helen and John is their kitchen, as both cook a lot. Helen is happy the kitchen is not flash, and its layout works very well – with a dash of spicy red Resene Monza to stimulate appetites and conversation. Guests do tend to congregate around the bar with a glass of wine, and even on winter days, the bi-fold doors can be flung open to the dining deck outside.

The open, double-height living room gives into the aforementioned smaller niche, where chairs can be pulled up to the log fire in the winter – and the red does its warming job there too. The mezzanine study is any bookworm's dream – lined with titles, but with gorgeous views out over the harbour and further to the hills. The upstairs bedroom also shares those views – just as Helen and John had imagined, as they cleared and weeded and planned their home on the hill.

Resene Monza contrasts beautifully with the greens and dark trunks of the trees outside and the silvery views of the Otago Peninsula.

The kiwi pioneer palette of corrugated iron and concrete was given a burst of the modern with Niko's suggestion of a blade wall bisecting the box from front to back, separating private bedrooms from public living. Helen and John readily embraced his suggested slash of colour – Resene Monza – which contrasts beautifully with the greens and dark trunks of the trees outside and the silvery views of the Otago Peninsula. Floors in a custom-mixed

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dark charcoal collect the sun's heat, which is held in layers of polystyrene insulation, and radiate it back into the house after dark.

"Niko clearly recognised our needs, but made it look a lot more attractive with colours and product ideas," says Helen. "We agreed particularly readily to his colours. At night, with the lights on that red wall, it's shining and warm and rich. Our art is mostly by New Zealanders like Gordon Walters, Claudia Pond Eyley and Joe Ogier, and we love to add bursts of colour with pieces like our blue skate from the Cook Islands."

Colour is also found in the hand-painted tiles in the kitchen and bathroom, which are the work of a Christchurch-based artist.

Niko's attention to storing and using the sun's heat in the less-than-balmy climes around Dunedin paid off. Even during one of the wickedest winters on record, the house stayed toasty. He ensured the angle of the roof collected the low winter sun, directing it to a southern back wall of concrete, which acts as another heat sink. The roof angle also shades the house in the summer, while fewer windows to the west minimises the baking late summer sun. There are only two tiny south-side windows – in the bathrooms – while the huge expanses of glass across the front are double glazed for a low-e rating. Louvres, and opening windows and doors control the flow of cool air in the summer. The couple have even found that they don't need curtains for warmth, and they certainly don't need them for privacy – the trees see to that. The doors and staircase are made from plantation-planted pine instead of native timber.

The compact footprint, without any fancy shapes, the double volumes and borrowing space from the outdoors meant that Helen and John achieved an expansive-feeling house on a very cost-effective budget.

"You do have to invest a bit more up-front on things like low-e glass, double glazing and extra insulation," explains Niko. "But then your savings on bills mean it costs very little to run the house over its lifetime."

"The house has achieved everything we'd hoped. I'm still happy to come home here every night," says Helen. "My favourite thing is to walk around the whole house, not just one favourite room, and look out at the harbour all silver, with maybe snow on the hills. We're very lucky." H

1 Entry
2 Living
3 Dining
4 Kitchen
5 Office
6 Bedroom
7 Wardrobe
8 Bathroom
9 Laundry
10 Storage
11 Deck

Architect: Niko Young of Parker Warburton Team Architecture

Builder: OC Builders and Joinery

Resene Black Haze

Joinery: Aluminium from Fairview Aluminium in powdercoat charcoal, and timber from OC Builders and Joinery

Cladding: Dimond corrugated charcoal and zinc

Resene Monza

Get the interior look with Resene SpaceCote Low Sheen tinted to Resene Shiraz, Resene Black Haze and Resene Monza.

Resene Bunker

Kitchen cabinets: Formica Charcoal Dust Quarry

Taps: Methven

Resene Norwester

Flooring: Concrete painted with Resene Uracryl 402 tinted to Resene Bunker

Stingray wall sculpture: Hana Otto

Resene Shiraz

Resene Lemon Grass

on the following pages, find two alternative style suggestions

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^ Enhance this open, contemporary space on a budget of $5000.

Resene
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rug

When the Lights Go on Again by Avis Higgs

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Celia Faris from Style Issue proposes this alternative scheme on a budget of $5000:

Subtle neutral tones and a circular theme enhance the open, contemporary bones of this space. Using Resene Bianca on all of the existing woodwork gives the room a modern edge, and a wood stain of Resene Waterborne Colorwood Rock Salt over the natural timber of the dining table and chairs creates a soft, blonding finish. Resene Cougar on the rear kitchen wall reflects the lush, earthy tones outside.

Three Norm 03 Danish lamps suspended from the ceiling complement the circular porthole mirror. The expansive floor is accented with a beautiful Avis Higgs rug. Full-height, sheer fabric panels on the windows add a deliberate designer feel. Mounted on concertina/track panels, they can be stacked one behind the other or extended out to a width of 3.6m.

Celia Faris, Style Issue, phone 03 355 4279,
email celia@styleissue.co.nz, website www.styleissue.co.nz

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^ Use colour to contrast and complement.

Resene Travertine

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cushion
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chair
Lawson Loungers

Maytime Marketing
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09 444 4642

floor rug
Shaggy Retro in orange

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couch cushions
Linnum in Tangerine, Shalimar in Lime

Warwick Fabrics
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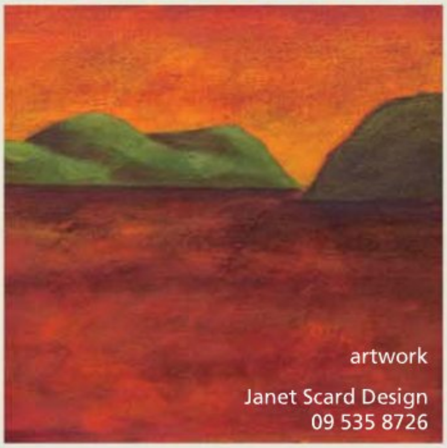
Resene
Wasabi

Resene Tussock

Resene Oh Behave

Resene Travertine



artwork

Janet Scard Design
09 535 8726

coffee table

Maytime Marketing
09 526 4274

Janet Scard from Janet Scard Design suggests this alternative design:

A contemporary look is created using a combination of bright and cool shades. Limey-green Resene Wasabi on the wall behind the kitchen brings in the colour of the trees from outside and contrasts well with the vibrant orange tone of Resene Oh Behave on the kitchen cabinetry. The remaining walls and ceiling are painted in Resene Travertine.

Woven rattan or water hyacinth dining chairs and a pair of water hyacinth lounge chairs add texture and interest. On the floor, a large orange rug brings softness, and orange, green and red cushions on the leather couches and chairs tie in with the colours used elsewhere in the room. A large, square coffee table, with three chunky, red candles on it, anchors the seating area.

Janet Scard, Janet Scard Design,
phone 09 535 8726, email jscard@woosh.co.nz

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testpots

^ carpet combo

Planning to re-carpet but not sure what colours will work with your selection? Carpet One has simplified putting your room colour scheme together by providing Resene complementary colour suggestions to work with their carpet ranges, so now you can be sure your new carpet and freshly painted walls will complement each other. Visit www.resene.co.nz/swatches/index.htm for the current Carpet One complementary colours list. For more information on Carpet One visit www.carpetone.co.nz or call 0800 CARPET.

Resene
Birthday Suit

v for bach or bedroom

Brand new, the 10-piece Meluka range from Apartmento is crafted with your first home, bach, or children's bedrooms in mind. Add it to that eclectic beach furniture mix – it fits so easily into your summer lifestyle. See the range at apartmento.co.nz, or call 09 309 7646 or 04 473 5581.

Resene
Wicked

Resene
Cest La Vie

< multicoloured dreamcoat

For its 20th birthday, Resene's Multi-Finish range has been revamped to include a rainbow of more than 1000 shades, showcased in a collection of 56 palettes. It's available in the popular Resene drawdowns, self-adhesives and testpots, while electronic colours can be found online in the Resene swatch library, Resene EzyPaint virtual painting software and the Resene AutoCAD colour books. View the new collection in store at your Resene ColorShp. Visit www.resene.co.nz or www.resene.com.au for more information.

Resene
Norwegian Blue

for control >

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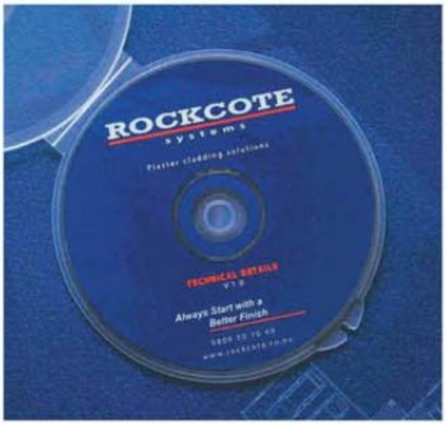

Resene
Aspiring

^ job made easy

Rockcote Systems has gone that step further in making its products easier to use, with the introduction of a new Technical Details CD Rom. Its succinct summing up of Rockcote's plastering solutions specs is designed to make sure specifiers have accurate information on hand, along with easily formatted details for council compliance and site instruction data. Call 0800 50 70 40 for a copy or visit www.rockcote.co.nz.

Resene
Bluegrass

no..B

A funky, denim-culture bed recently won Best in the Bedroom at this year's Furniture Fashion Show, and took out the show's Supreme Award from the Furniture Association of New Zealand (FANZ) for its originality and simplicity. It's made from tawa, and includes accessories such as minibars that slot into the bedframe, and places to store phones, keys and magazines. Call 0800 337 446 or visit www.designmobel.co.nz.

Resene
Anticipation

cool wood >

Fancy a black exterior wood stain on the house, but don't want your timber suffering from sunburn? Try Resene Waterborne Woodsman Cool Colours, available in 10 colours. Like pigmented Cool Colours, Resene Waterborne Woodsman Cool Colours retain their normal visible shade, but reflect heat from the surface, improving the longevity of both timber and stain. They also minimise the build up of heat in the building, bringing down your airconditioning and cooling costs. Contact your Resene representative or Resene ColorShop for more information.

Resene
Afficionado

v no boloni, this!

Brand new to the New Zealand market are custom-designed Italian-designed Boloni kitchens.

Get a taste of their style at the Christchurch Home Ideas Centre, 37 Mandeville St, Riccarton, or go to www.boloni.co.nz for more information.

^ beyond the pale

Tired of pale shades? Check out the new range of fabrics from Madder & Rouge. See 100% cotton fabrics, milled in France, in strong colours like chartreuse, grape and sky blue stripes – very funky! Call Auckland 09 522 1062 or visit www.madderandrouge.co.nz.

Resene
Warhol

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on cue >

The decorating cues for 2007 can be seen in the new Resene The Range collection, The Range 2007. It's a fresh choice of classic and contemporary colours and metallics, teamed with the next new thing in wallpapers. Look for an optimistic palette of warm, clear hues, expanding into traditional cools and neutrals, joined by exciting new ways of combining shades. We're talking self-assurance, confidence, and quirky, personalised colour combinations. See the brochure Paint Colour Cues for 2007 or visit www.resene.co.nz or www.resene.com.au. The Range 2007 is also available from Resene ColorShops nationwide, as well as in A4 drawdowns, self-adhesives and testpots, plus colour pencil and RGB formulations online.

v endless exercise

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painting the town greener >

Resene's PaintWise paint and paint packaging recovery programme, the first of its kind, is spreading its wings. Following over six years of development, the scheme was launched in Auckland, Waikato and the Bay of Plenty in September 2005, providing 10 designated PaintWise Collection centres. In mid-July 2006, the service extended to include five additional Resene ColorShops in Auckland and one in Hamilton. It has since become available to most South Island residents with the assistance of local South Island councils.

A PaintWise mobile truck service visits every PaintWise store to process your unwanted paint and paint packaging. Good-quality left-over Resene paint is provided free to community groups; waterborne paint is used for other applications, such as covering graffiti; solventborne paint goes through a solvent recovery program; and metal packaging is recycled.

It's managed by the Resene Foundation, a non-profit body that facilitates the PaintWise programme. Its activities are supplemented by contributions from Resene, a PaintWise levy of 15c per litre on retail paint purchases and a small charge on non-Resene cans and paint returned, and on trade returns.

Community groups can apply for donations of paint from the Resene PaintWise programme online at www.resene.co.nz/paintwise.htm, or complete and return the Community Paint Registration Form available from Resene ColorShops.

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v trés belle

The elegant new Axor Montreaux bathroomware collection is inspired by the cosmopolitan joie de vivre of the turn of the 20th century's belle époque era. With its classical forms and traditional fittings, it is reminiscent of the hey-day of the European spa towns. See the suite at www.hydrotech.co.nz.

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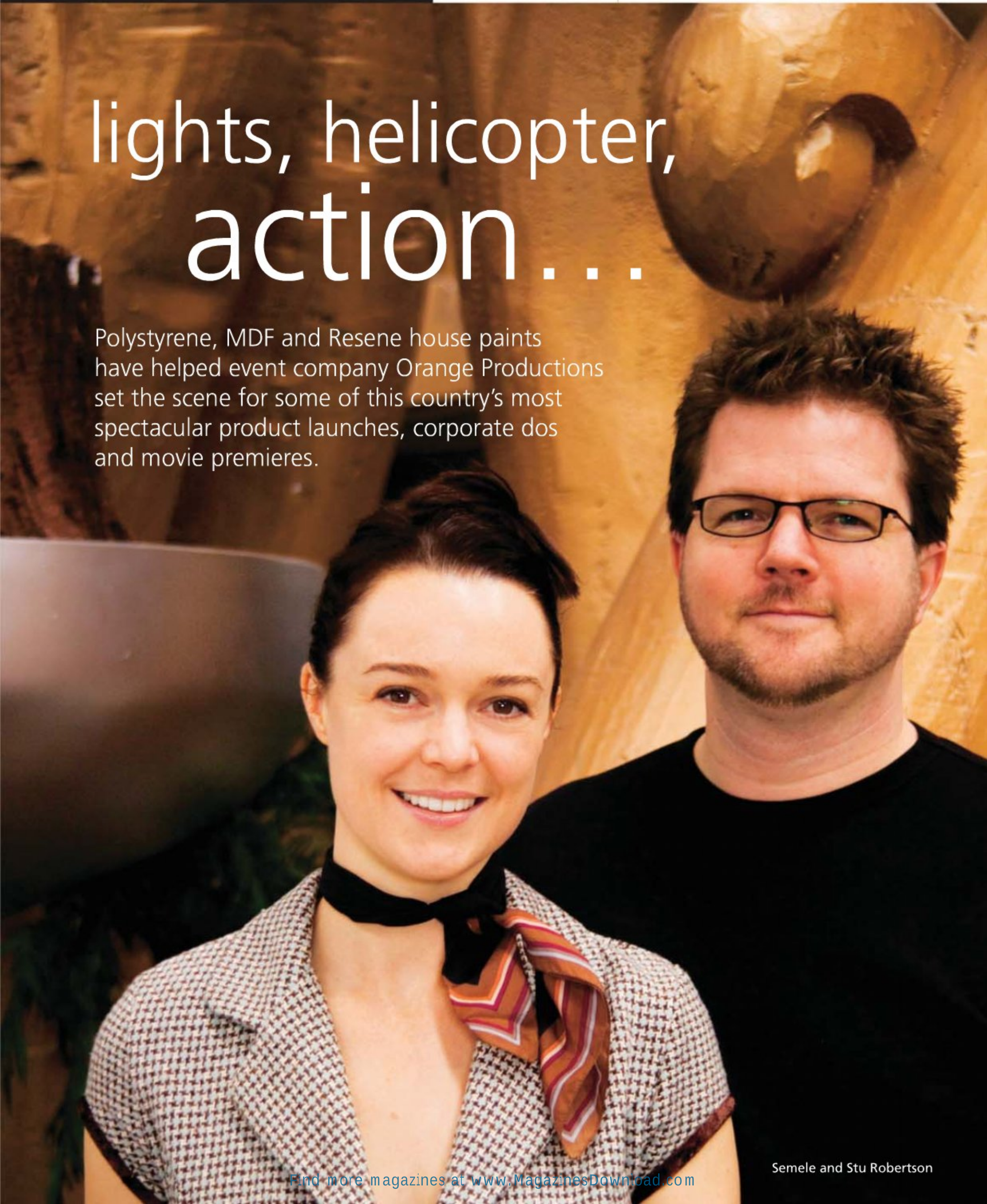
words: Melanie Cooper
pictures: Kallan MacLeod

lights, helicopter, action...

Polystyrene, MDF and Resene house paints have helped event company Orange Productions set the scene for some of this country's most spectacular product launches, corporate dos and movie premieres.



Semele and Stu Robertson

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Event management is a little like interior design, only with much shorter lead-in times and far less permanence, according to Orange Productions company founder Stu Robertson. And on a slightly larger scale.

The average interior designer, for example, wouldn't be expected to kit-out and then pack-down six to 10 spaces in seven days, but that's a typical working week for Orange Productions. Based in a 900sqm warehouse in Onehunga, the company employs 12 full-time staff, who manage every event detail, from sound checks to circling helicopters.

One of the company's most elaborate events to date was the opening of the Lumley Centre on Shortland Street in Auckland. An old flour mill had been transformed into a modern, high-rise office tower and the developer wanted to throw a party to celebrate. On the night, four different bands and an endless stream of performers entertained the 350 invited guests, on a series of stages. Gourmet food and wine flowed. Outside, stuntmen scaled the building, while helicopters hovered overhead with spotlights and cameras filming images of the guests, which were then vision-mixed live on site and played back on massive plasma screens around the venue.

For impact, though, hovering choppers and hi-tech screens pale next to some of the props that have been created from scratch by the team at Orange Productions. Including a carpenter, a scenic artist and prop designer, and a former Disney and Warner Brothers animator, they

The average interior designer, for example, wouldn't be expected to kit-out and then pack-down six to 10 spaces in seven days.

handcraft the props and backdrops that bring event concepts to life.

When the movie *Charlie and the Chocolate Factory* opened here, Orange Productions was asked to create and execute the concept for the premiere. They selected the scene of every kid's dreams and, using Resene paint and colours on carved polystyrene and MDF backdrops, recreated Willy Wonka's confectionery land, complete with a chocolate river, candy-cane trees and marshmallow mushrooms. Final touches included roaming Oompa Loompas, a chocolate scent being pumped throughout the venue and the handing around of actual outsized confectionery.

Other film events include the local premiere of *Whale Rider*. This saw the team create a massive underwater backdrop – once again using Resene paints and an incredible amount of artistic talent.

The company's warehouse is overflowing with hundreds of other props ready to create just about any event concept imaginable. Massive cacti, logs and trees sit across from a towering paua and authentic ranch backdrops.

"We try to come up with original concepts and all the props to go with them, before they're needed, because

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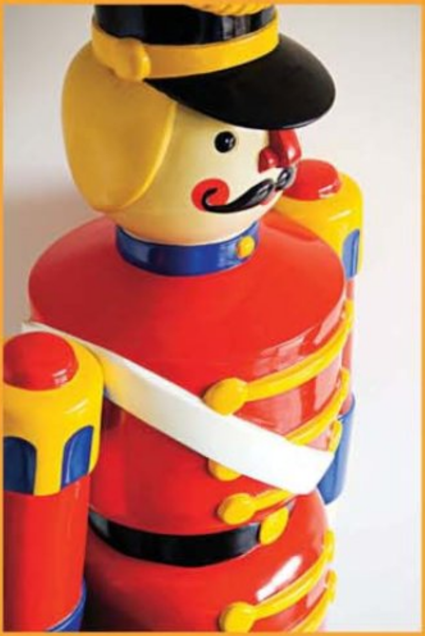

lead times for production can be very tight in this industry," says Stu. "Even so, we often work 16–18 hours a day to prepare for an event that has a tight production deadline."

Fortunately for the Orange team, work's not a bad place to hang out. Aside from the visual appeal of all the props and backdrops, their offices are kitted out with lounging spaces, a jukebox, and a games room stocked with pinball machines, air hockey, arcade video games, and pool and ping pong tables.

The people who work at Orange Productions also love what they do. Stu and his wife Semele began building the business – whimsically named for Stu's favourite colour – five years ago, for a couple of reasons. They saw a demand for a company that could manage every aspect of an event and, more importantly, they wanted to bring their creative sides into their work lives.

"Everyone that works at Orange has that creative bent. They don't just come to work and paint a prop; they're living it whenever they can."

So, when deadlines are tight, Stu says everyone from the logistics manager to the accounts manager will happily grab a chainsaw and paint to transform metre-high cubes of polystyrene into gigantic native ferns.

Creative talent, long hours and detailed planning have seen Orange Productions pull off thousands of events for top companies and organisations. While there are some key elements to a good event – top venue design, good food and entertainment, effective lighting and proceedings that flow – Stu says there's no set process you can follow.

"If you had a process that you always stuck to, then you couldn't come up with the results that amaze people. And that's what we're aiming to do every time, regardless of whether the budget is a few hundred or a few hundred thousand. Instead, it is a creative and collaborative process, where the Orange team gets together, we call on past experiences and what we have wanted to design and produce for a particular event or theme in the past, and then move to looking at the budget and how we can make it work.

"Once we have done that, we look at the lead time and wonder how we are going to pull it off!"

And when everything's in place, what's the measure of success?

"In event management, organisation and experience count for an incalculable amount of how well the evening goes. If we do our job right, everybody has a great time and nobody gives a moment's thought to what went into the event to make it happen."

That's not a complaint, either.

"The satisfaction you get from seeing all the different elements come together is huge. It's a great thing to love what you do." H

This page (from left): Props in the factory, life-size toy soldier at Orange offices and the set for *Charlie and the Chocolate Factory*.

Resene Carpe Diem

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in the picture

It's plain to see – pattern is back. And not just in fabrics. Wallpapers, too, have joined in the triumph of luxury and glamour over hard-edged minimalism.

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We're talking papers experimenting with contemporary plays on traditional ideas, created to add a flourish – subtle or dramatic – to both domestic and commercial interior design. They feature fresh graphics and colourways, and simple sculptural shapes with an emphasis on fine proportion and symmetry.

It's a controlled application of pattern, though, not some retro-Victorian overdose, says David Abbotts, design manager for Vision Wallcoverings.

"That said, we are seeing a revisiting of vintage patterns, from paisley to baroque, but these have been reinvented," he says. "Fusty florals have morphed into modern botanicals. There's an emphasis on silhouette, rather than realism. There's detail, but it doesn't go overboard. Motifs tend to be highly stylised, resulting in an abstract quality."

Where once we were selecting repeat patterns of country flowers or delicate leaves, we now have the option of big, bold images designed to make an impact. And some of these large-scale graphics border on artwork, lending themselves particularly to statement walls.

Alternatively, we can choose a more gentle approach, based on texture and understated impressionism. This is the option to go for when pattern needs to provide a background rather than a feature.

The best way to acquaint yourself with the range of Vision Wallcoverings' designs is to visit **www.visionwalls.co.nz**. Or, to get your hands on patterns on paper and to take away samples to consider at home, investigate the collections held at your local Resene ColorShop.

Facing page: Crushed Gala. Top and above: Brocante Collection.

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words: Rachel Macdonald

the material

From top: Palm House from Instyle; Juliet (in Magenta) from Textilia; Moire (in Vino) from James Dunlop.

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world

Walk into any good textile showroom and it's like wandering into Aladdin's cave; a rich and varied treasure trove of colours, textures and shapes.

The world of fabric is an ever-changing kaleidoscope, evolving sometimes subtly, sometimes dramatically, from year to year. It's partly driven by our preferences and lifestyles, but at the same time, it constantly broadens and educates those same tastes.

Talk to those in the game, and colour-wise they're seeing more vibrancy mixed with neutrals in the next seasonal releases.

"In our homes, we're really starting to mix it up – to display more eclectic tendencies in response to the minimalism of the past few years," says Craig Wyllie, sales and product manager for Instyle. "We still want it easy to live with, and continue to prefer a simple palette, but we want to show personality at the same time. This often means injecting some traditional elements into our modern environments. Your suede lounge suite, for example, might be accented by a lush velvet on a classic chair."

He also sees a strengthening swing towards natural fibres, such as silks and wools. Certain synthetics that don't use toxic components in their making, and draw on fewer products to keep clean and looking good, are gaining popularity in this era of environmental awareness as well.

And what about the patterns coming through in and on fabric – what are the developing trends there? Textilia's creative director, Kristine Boyle had a look around the trade show circuit in Europe earlier this year.

"There are some really strong pattern themes showing up, but rather than setting new directional trends as they did last year, they're really a maturing of last season's concepts," she says. "So, in both upholstery and drapery we're continuing to see lots of over-scaled classic medallion motifs. They're traditional shapes, but their scale makes them more architectural, more contemporary."

Over-scaled paisleys are also gaining a keen following; again, it's a case of the concept having another year to become more mainstream, she says. These and the medallions, both drawn initially from natural forms, have been around a very long time in design, but are now receiving a whole new, modern treatment.

"There are some really strong pattern themes showing up, but rather than setting new directional trends as they did last year, they're really a maturing of last season's concepts."

Probably the newest trend Kristine saw overseas was the re-emergence of florals, but again simplified and over-scaled.

"These are the kinds of elements that I think will translate well into our environment, which is really what we're looking for in the ranges from Italy and Belgium, for example," she points out.

Resene Bonanza

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James Dunlop director, buyer and designer Lynette Rayward also comments on the prevalence of paisley, observing that its new form offers a different means of using colour.

"Traditionally, we used to see paisley en masse, but what we're seeing now is a single shape – perhaps a teardrop with paisley in it – or paisley updated with a stripe. In other words, we're not seeing whole fields of colour as we once did, but less cluttered patterns that use features, accents, contrasts and combinations of textures in their design."

She sees the same influence, even further simplified, in other designs.

"We found the whole fleur de lis thing wasn't terribly well received here – it was too formal for our lifestyle. In contrast, more natural, flowing vine themes with a stylised leaf are enormously popular."

Lynette also sees the trend towards retro patterns continuing into next season, but in a less severe form.

"Again, it's a case of evolution from past to present. We're seeing retro designs used more loosely, so there's room for the background and texture. These are not as structured as the originals; they are transitional designs that will match both traditional and modern decors, and whose flowing designs are easy to live with."

She is also seeing pattern having an effect on the makeup of the fabric itself, especially as designers experiment with mixing media to create products with a new edge to them.

"We've got some prints coming in – printed in foil. Imagine a range of linen, but with a metallic film over it. It's still got the linen texture, but with a subtle, coloured sheen to it. Amazingly, it doesn't affect the way the fabric handles," she says. "It's shine without the glitz. It introduces a modern metallic element, but softly and opulently."

Lurex is also being used delicately to introduce just a hint of shine to design.

"There was a big swing away from prints," she explains. "The fabric houses are now reintroducing them, but have to make them look the dollar!"

Her last word?

"We are so incredibly lucky when it comes to the fabrics on our market. The variety available to us is streets ahead of our neighbours in this part of the world, because we have no duty restrictions. And there is such an awareness now of the value of a beautiful display for the buyer."

Hence Aladdin's cave.

From top: Resia (in Stone) from James Dunlop; Diva (in Fuchsia) from Textilia.

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words: Melanie Cooper
pictures: Kallan MacLeod

something old something new

A dilapidated villa sharing a section with a disused boot factory might not sound like your average dream home, but Andrew Wilson had an idea that it could be.

Andrew is one half of the husband and wife team behind Urbis Construction, a company that renovates heritage housing to make it sympathetic to today's living, while trying to preserve its classic features. So, a square-fronted villa built in 1897, coupled with a 1920s boot factory complete with its own WWII history, was too good to pass up.

"Before I came across it, I'd spent a while looking for a semi-commercial property with high-studded ceilings and that industrial, warehouse sort of feel. And then this villa with a factory on the back comes on the market for the first time in 50-odd years," says Andrew.

Situated in Leighton St, in Auckland's city fringe suburb Grey Lynn, it was the property's potential for outdoor living that sealed its appeal, Andrew says. The other drawcard was the unique opportunity presented by having a second building on the 481sqm site – something that couldn't be recreated under today's building restrictions.

It took his wife Ella a little longer to share the vision.

"At first it was really hard to visualise. It just looked like a lot of hard work. The building out the back was full of a lifetime of junk: birdcages, car parts, old suitcases."

The buildings were also in a shocking state, but Andrew couldn't shake the idea of creating a flow that would draw the two structures together and shape the perfect indoor-outdoor living area. Then, after resolving to go ahead with the project, it was a question of deciding what to keep and what to change with the help of architect Greg Jones of Jones Architects.

"The overall plan was based around a courtyard style, orientated to the northern aspect, and with a good visual link between the house and the studio."

Jones says they worked within the existing structures, but concentrated on opening up all the spaces.

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"The second building was probably the best asset. It helped create the sense of enclosure and, with two living spaces set one each side of the courtyard, creates a feeling of activity in that area, says Greg. "When we first visited the house, it was one of those places you couldn't wait to leave, but it had the right elements and we are really proud of how it came out."

First things first, though. Incredibly, the villa had no indoor toilet, instead making use of a lean-to at the back that offered signposted facilities, one for "Men" and another for "Girls", which Andrew believes were originally used by the boot factory workers. Modern living demands the loos move inside, and the lean-to was relegated to the scrap-yard, making way for an addition to the back of the villa.

Transforming a factory that once produced boots for WWII soldiers into the studio Andrew envisaged also required a number of changes. The 82sqm building's concrete-lined walls and floors gave the space great soundproofing and insulation and were retained, but the rest of the structure underwent an extreme makeover.

The studio now has an upstairs loft space, and its own bathroom and potential kitchenette. The ground floor opens out to the outdoor living space via large French doors. The finishing touch is the pergola that frames the factory and was made using cedar beams from the original building.

"Andrew couldn't shake the idea of creating a flow that would draw the two structures together and shape the perfect indoor-outdoor living area."

The villa, now 183sqm, features three spacious bedrooms, two bathrooms and a stunning modern kitchen, but it's the living area that Andrew originally pictured that makes its visitors covet this house.

"Before, there was absolutely no flow between the two buildings," says Ella. "In fact, you didn't even look out to that space at all."

Nothing could be further from the truth with the new design. Along the back of the villa, 2.7m-high glass doors slide back into the wall to leave a 6m-wide opening. From the doors, it's a seamless transition out to the concrete-tiled courtyard, which is level with the villa floor, and the 7m in-ground pool beyond it. Indoor-outdoor flow even extends to the entertainment system, with outside speakers connected to the stereo and television for perfect poolside lounging.

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Landscaping is another pivotal element in the cohesive feel of the property – right down to the symmetrical patterns of the retaining wall, which were repeated in the pergola.

"Andrew is a perfectionist by nature, and early on, he saw a kind of symmetry developing in the plans and he used that," says Ella. "He spent night after night figuring out how to get the space perfect and it worked – the horizontal and parallel lines of the design draw your eye around the property."

Landscape architect Ron Dykman worked with the couple to create an environment that Andrew describes as having

"I always love green in a house; it seems to fit in with the local colour scheme."

an oasis feel. Garden lighting, nikau palms and the existing wall of trees bordering the property all combine to make a very secluded spot, despite its proximity to the city.

Creating the mood inside the house was Ella's area.

"We all have such busy lives, raising families and working, I think we're too busy to be surrounded by too much strong

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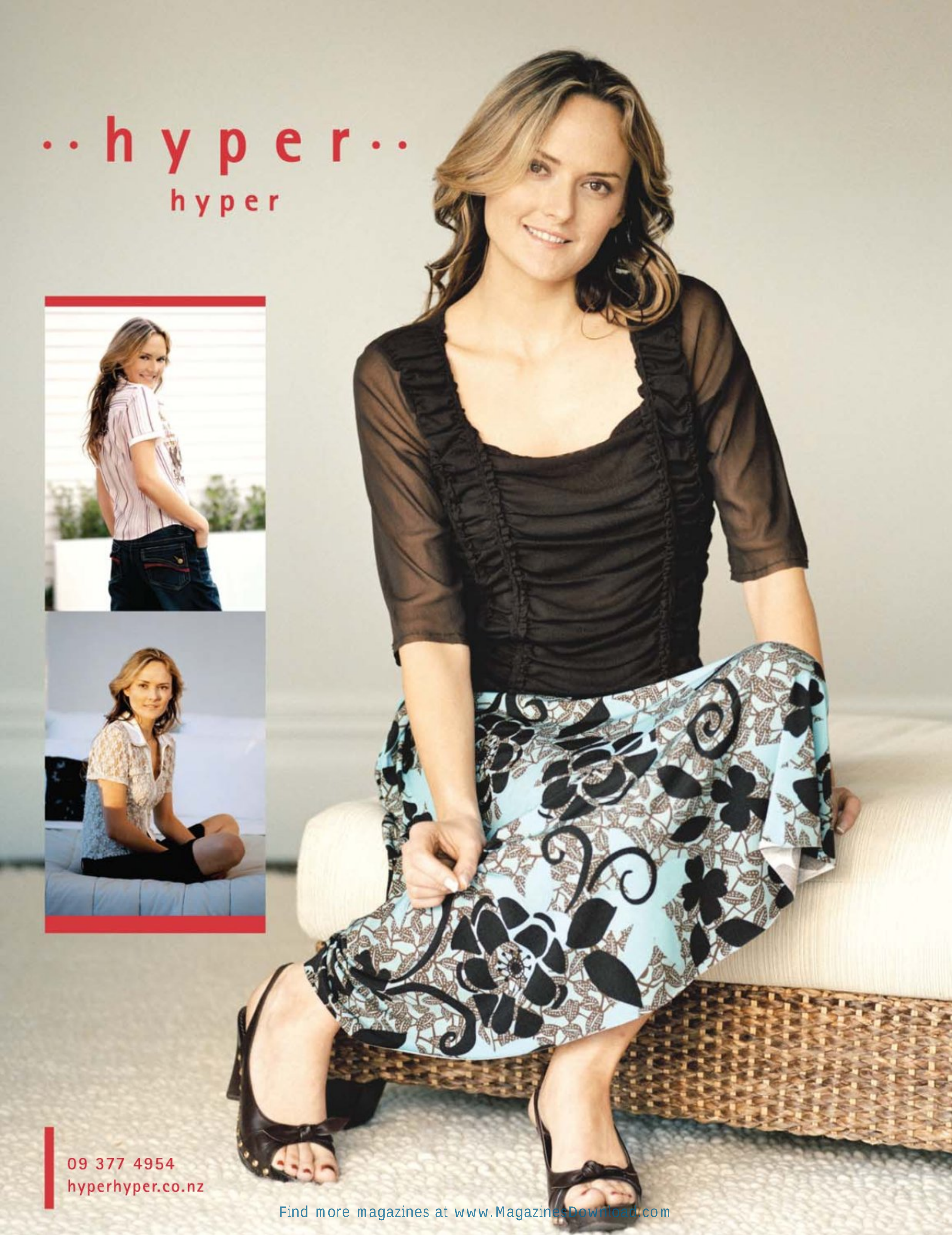

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colour every day. The home is your retreat and I feel, particularly in the living spaces, you need serene shades."

Ella's colour choices reflect that with a focus on Resene's warm neutrals, including Resene Napa, as well as shades of green.

"I always love green in a house; it seems to fit in with the local colour scheme," she explains.

Another reason for a more neutral colour selection, Ella says, is that it acts as a sort of backdrop for the artworks that hang on the walls and the decorating components that go into each room.

For the main bedroom, Ella selected taupe and black furnishings, including a rich Italian floral duvet. The two other bedrooms were dressed with blues, taupes and browns.

"We always hire furnishings when we're ready to sell one of our houses. Most people don't have the vision to imagine what a room will look like once it's furnished or even to picture if their own things will fit. The furnishings give them a starting point and a feel for how big the space is," she says.

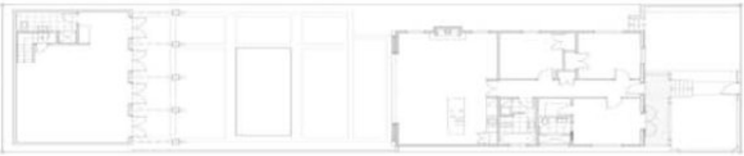
One room that required no guesswork for prospective buyers was the kitchen. With a dining area on one side and an inviting lounge with a gas-fire on the other, this open-plan space is the new owner's favourite room in the house. Apart from its strong tie-in with the surrounding areas, the kitchen is beautifully finished, from the terrazzo-style quartz-composite benchtop to the slim edging of stainless steel around the cupboards and drawers.

Looking back, Andrew says the 18-month project wasn't without its challenges. Site access was difficult and the state of the buildings was worse than they initially thought. And at one stage during the development, they lost a digger to the in-ground pool and had to get the street closed temporarily while they brought in a crane to retrieve it.

Council consents were also a headache, according to Andrew. Now it's all over, he can almost see the humour in the fact the property required special fencing because they labelled the building out the back a studio instead of calling it a pool house. Despite the problems, though, the finished product was everything they had hoped for.

While the Wilsons never planned to live in the house long term, Ella says their philosophy when they are renovating is always to treat it as their own.

"Some developers say that you shouldn't let yourself get your heart involved, because that's not the way to make money, but I think it's the only way to make a beautiful house that someone else will love." H



Architect: Greg Jones, Jones Architects

Interior designer: Ella Wilson, Interior Motives

Landscaping: Ron Dykman Landscapes

Resene Milestone

Builder: Urbis Construction

Paving: Sunbather Systems

Resene Double Napa

Tiles: Heritage Tiles

Flooring: Ian Hunt Flooring, Cork & Timber Company

Resene Eternity

Get the interior look with Resene SpaceCote Low Sheen tinted to Resene Napa.

Resene Napa

Get the exterior look with Resene Sonyx 101 tinted to Resene Buffalo and Resene Milestone.

Resene Buffalo

Furniture: Interior Concepts

Artworks: *Barely Blue* by Elizabeth Thomson and *Bless the Beast* by Gavin Hurley, both from Anna Bibby Gallery

Resene House White

Resene Powder Blue

on the following pages, find two alternative style suggestions

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^ A focus on window treatments adds warmth to this room.

Resene Caraway

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> coffee table

Cuchi Ltd
09 377 0980

Roman blinds
James Dunlop Oriana in russet

LaHood Window Furnishings
09 638 8463
www.lahood.co.nz

<
James Dunlop Oriana drapes in russet on Warm Walnut square track

LaHood Window Furnishings
09 638 8463
www.lahood.co.nz

> cedar blinds
painted Resene Quarter Caraway

LaHood Window Furnishings
as above

> cushions
Sphere in Mochaccino, plain taffeta in Sequoia and Taupe

LaHood Window Furnishings
09 638 8463
www.lahood.co.nz

> fur throw

LaHood Window Furnishings
as above

Resene Digeridoo

Resene Quarter Caraway

Resene Ventura

Resene Moroccan Spice

Peter LaHood from LaHood Window Furnishings proposes this alternative scheme:

The layering of window treatments creates a warm and welcoming feel in this living space. On either side of the fireplace, Roman blinds are installed from ceiling height, serving to widen the room visually. Cedar blinds inset into the window frames are painted Resene Quarter Caraway to match the walls. On the left-hand wall, invert-pleated drapes are installed on a Warm Walnut square track. The chunky styling of this curtain rail complements the solid-edge coffee table, bringing elements of strength and solidity to the décor. The fireplace is painted in the reddish-brown tones of Resene Digeridoo – a similar shade to the floor rug. On the sofas, a beautiful faux-fur throw and an assortment of retro and taffeta cushions add warmth and colour.

Peter LaHood, LaHood Window Furnishings, phone 09 638 8463, website www.lahood.co.nz

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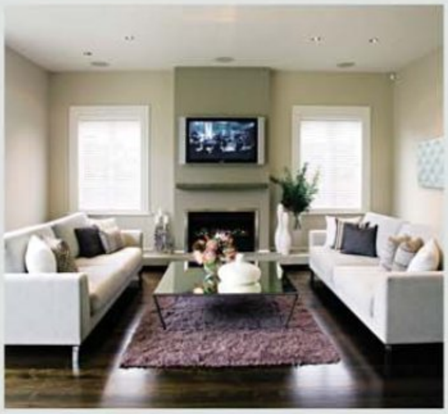

^ Colour and furniture add a masculine twist to the space.

Resene
Double Sea Fog

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>
cushions

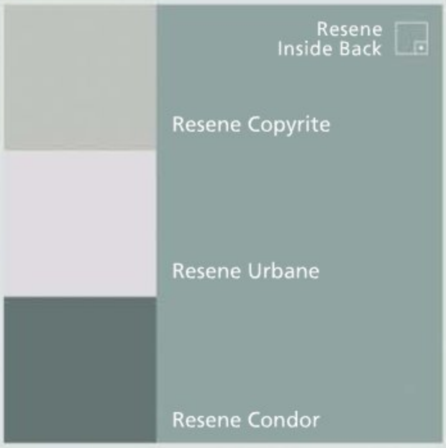
Julie Ashby
021 434 060

>>
coffee table
Occa – 1098

BoConcept
09 630 0557
www.boconcept.co.nz

>
rug
Cube Black wool

BoConcept
09 630 0557
www.boconcept.co.nz



<
sofa
Shadow in Black

Danske Mobler
09 625 3900
www.danske.co.nz

>
chair
Loop recliner

Real By Design
0800 660 330

Julie Ashby from julie@shbydesign suggests this alternative design:

This design reflects sophisticated elegance with a masculine feel to create a contemporary Chesterfield look. A twist on the black-and-white theme, the colour scheme is softened with the pale-grey tones of Resene Inside Back and Resene Copyrite. Elaborate curves and decorative floral elements offset the black and white and contrast with geometric shapes in the rug. A curved Loop recliner with an open basket weave introduces further contrast and texture through light and dark shadows. The black and white theme is continued with a big, padded black leather lounge suite, while the ash flooring adds a clean, light element. An unusual clock above the fireplace creates an interesting focal point, while custom-designed artwork on the walls ties the whole scheme together.

Julie Ashby, julie@shbydesign,
phone 021 434 060, email jaashby@ihug.co.nz

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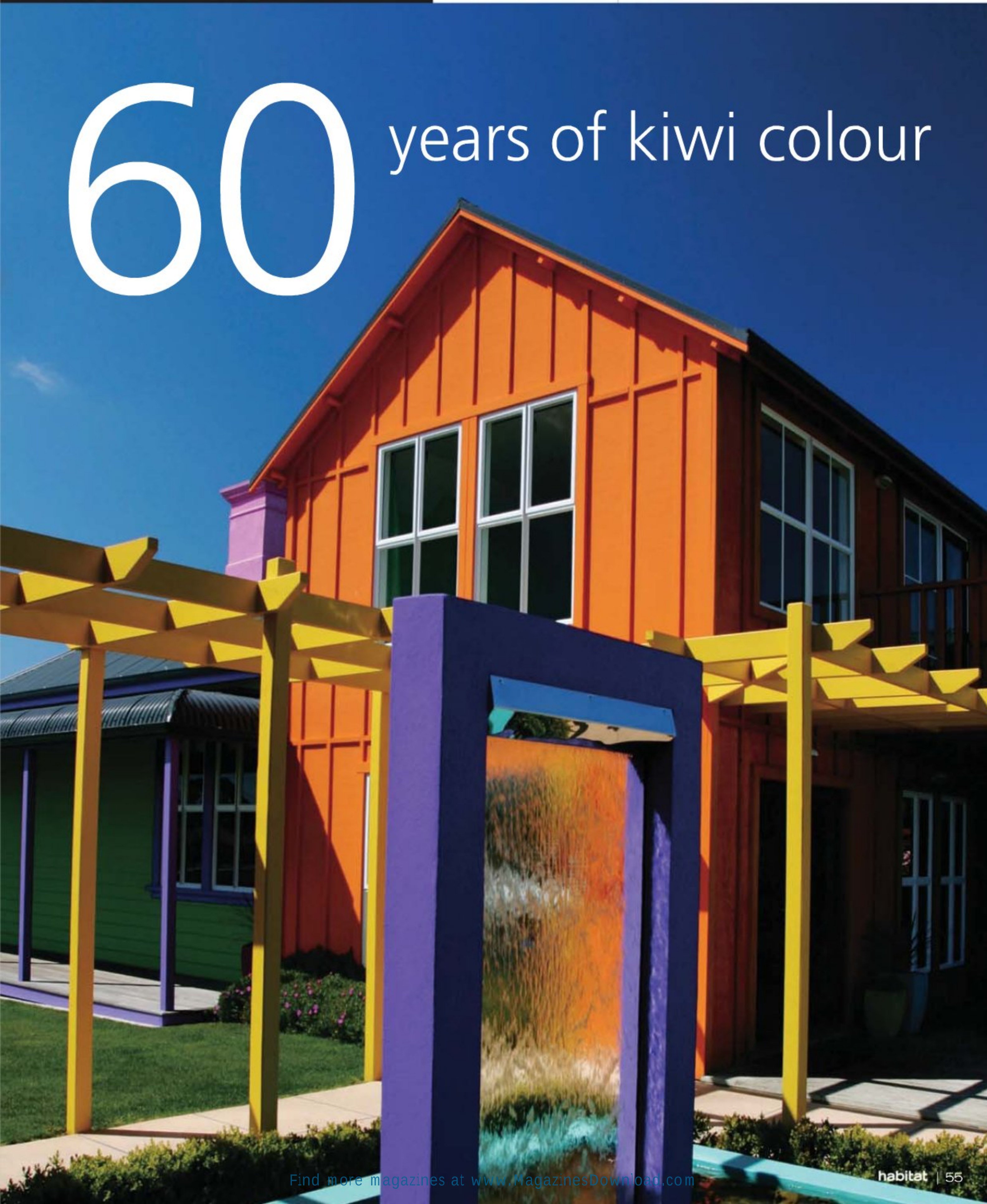
words: Robyn Yousef
pictures: courtesy of *Alfresco* magazine

60 years of kiwi colour



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Resene colours look great at 60. A veritable kaleidoscope of amazing shades, from the stately traditional to the fabulously funky modern, has dominated the history of New Zealand's homegrown paint company, which has always raced ahead, pushing the limits with colour style and production.

The first factory – in an old stable on Wellington's Tinakori Rd – produced a basic range of about six colours in Stipplecote, a cement-based paint. Today, with two Wellington-based factories, a string of Resene ColorShops throughout Australasia and its Resene Total Colour System, the palette on offer is almost endless.

And this Total Colour System delivers an elegant product, which is "right up there with the world's best," according to Resene technical director, Colin Gooch. Describing himself as a "Ten Pound Pom", who arrived in this country in 1963 knowing "squat-all about paint", Colin has been a major player in the company's development.

After working in the related field of resin manufacture, he joined Resene as chief chemist in 1970, and within three years, was promoted to his current position; a role that covers all the technical aspects of the paint production.

"I provide the technical basis, so that the colour designers can produce the Resene shades. For example, we need to know if a new red paint will cover an existing blue wall in two coats, or if it will fade or still be true to colour in seven years' time."

In the very early days, whites and off-whites reigned over the charts.

In the very early days, whites and off-whites reigned over the charts, along with some lead-based yellow pigments, and maybe a couple of reds and a blue.

"You were very fortunate if the colour on the wall looked like the one on the chart, and no one expected anything different," Colin laughs.

Resene Billy T

Resene Ce Soir

Resene Fruit Salad

Resene Lipstick

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Your personality Our expertis

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However, the Flower Power days of the Swinging '60s changed all that, prompting a huge burst of colour across the kiwi landscape.

"The '50s had been about rationing, as we hadn't thrown off all the shackles and restrictions of the war years. In the 1960s, this shroud was discarded and the colour range just blossomed and blossomed. And there's been no turning back."

Colour really does rule at Resene. Or, as Colin sums it up: "Resene produces paints, but the emphasis is definitely on colour". He sees the work of the late Tony Nightingale – son of the company's founder and father of the current managing director – as having a huge influence on the company's reputation as a leader in colour.

"Tony saw the power of colour," he explains.

In 1969, Resene introduced the British Standard Specification colour range (BS2660) as a paint range to New Zealand. This gave New Zealanders, who were used to safe pastels, their first foray into strong colours. It was followed by the ColorShop concept, which Tony launched in 1975, with shops opened in Auckland, Hawkes Bay, Hamilton, Christchurch and Dunedin that year.

The introduction of the BS2660 was received with open arms by the country's leading architects, who were eager to inject the verve of the sizzling '60s into the buildings they were designing. "We were exceedingly pleased", is how well-known award-winning architect, Gordon Moller, sums up their reaction.

"We were aware of these colours through the British Standard Range and Resene was the first company to introduce them here. It was a balanced selection, which worked well with the direction that architects were taking at that time," he adds.

Gordon points out that many colours of the range – particularly 3-039 Sepia, 3-044 Cinnamon, 3-037 Coffee, 1-024 Burgundy and 6-068 Holly – were in keeping with the New Zealand environment.

"Back then, Resene knew how to identify and relate to architects, as it continues to do today."

He recalls using many of the colours across the BS2660, BS4800 and BS5252 ranges (the two later ranges, incorporating even stronger hues, were launched in 1973 and 1976).

"They were important in relation to our work, and architects became very familiar with the colour names and numbers."

The impact of the introduction of the Total Colour System in 1985 was also an event Gordon remembers well. He used the range in new offices for a leading accountancy practice, with dramatic effect.

"I offered to paint all the walls out if they didn't like it, but it was a great success," he remembers.

And interestingly, he noticed that staff reacted positively to the range of shades used, by wearing more vibrant colours themselves.

"Resene has consistently responded to the design directions of the time, which is reflected in the new range introduced each year," Gordon says.

"Resene produces paints, but the emphasis is definitely on colour."

He explains the changes that have evolved in colour in our market, from the use of lots of saturated shades in the '70s through to our preference today for more recessive tones – colours that are lighter, with more clarity and warmth.

"This is probably related to the direction that architecture has taken recently. In the '70s, there was a romantic use of colour, with lots of craft-based rich shades, but today there is a more contemporary and closely clustered group of analogous tones with vibrant and powerful contrasts."

The influence of the environment on colour is demonstrated in the palettes used throughout the world – from the sombre shades of Northern Europe to the sizzling vitality of the tropical countries. The Australian paint charts feature more reds and yellows in earthy and ochre shades, while New Zealand predictably enjoys a plethora of greens.

Many of Resene's colours echo this country's environment, but they are also right up there with the latest in global trends. As Karen Warman, who has been working as marketing manager for Resene for the last six years, points out, the company has always been a trendsetter.

"We focus on offering customers fresh colour choices each year, backed up by a wide selection of colour options

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from other colour charts. Our technical team also works hard to keep ahead of the trends," she says.

Resene led the way in the development of environmentally friendly products in this country – from the innovation of waterborne paints through to the removal of lead from paints in the late '60s – well ahead of other manufacturers. The company reinforced this stand in 1996 by joining the Environmental Choice Programme and launching the Resene PaintWise paint recovery programme in 2004.

The Range fashion fandeck was introduced in 1999 with The Range 2000 collection. The Range 2007 collection has just been launched, and work is already underway on The Range 2008.

"New Zealanders are generally very courageous with colour and we now have more then 3000 colours available in testpots to help them experiment," Karen says.

She is also constantly surprised at the creative ways in which people use paints.

"A perfect example is a recent customer who wanted a quality screen to project multimedia onto. He ended up painting Resene Hi-Glo Aluminium on the wall, with brilliant results."

Resene's forecast for 2007 is built on an optimistic, fresh palette of warm, clear colours, expanding into traditionally cool colour families and neutrals. In conjunction we'll see exciting new ways of combining colours. The current love affair with bling will continue, with the use of metallics such as Resene Chicane and of course Resene Bling Bling, along with predominantly darker woods, with gold and silver working in harmony.

"Individual choice is the key, and is typically achieved through often quirky personalised colour combinations, rather than customised individual colours. It is how one combines the colours to fit lifestyle and taste that drives individuality and expresses personal style," Karen sums up.

Internationally, Resene has a strong presence in Fiji, servicing the South Pacific market, and in Australia. The Total Colour System is also available under license in China, India, South Africa, the Dominican Republic, Germany and Poland.

So, Resene at 60 years of age can look back proudly at a history that has played a major role in how our country looks today. It can also look forward to an even more colourful future on the world stage. H

Resene Lima | Resene Long Shot | Resene Oh Behave | Resene Turbo

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LoveMe

From Italian designer, Mauricio Duranti, comes Love Me - Aquatica's newest range. This collection consists of low, tall or concealed basin mixers for the kitchen, and shower mixers, bath spouts and bath filler/shower mixers for the bathroom. There's even a stunning bath/shower column. This whole range has an eye-catching, contemporary shape and will complement any home where the architectural lines reflect a similar design. Winner of the 2005 Good Design Award and permanently exposed at the Chicago Athenaeum, Museum of Architecture and Design.

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- Door storage basket
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- Reversible door
- Flowing soap dispenser

Hey Joe is a new range of highly polished, chrome-plated tapware from Italian designer, Maurizio Duranti. It is manufactured in Italy and imported into New Zealand by innovative company, Aquatica. It is an eye-catching, contemporary shape with a simple design, a high quality finish and advanced technology.

The Hey Joe range consists of low and tall basin mixers, wall-mounted vessel mixers, concealed shower mixers, shower columns and bath spouts and all the tapware has a 5 year warranty.

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words: Catherine Smith
pictures: Paul McCredie

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When Fiona Abbott and Ross Parker bought their converted hall in 1999, the Wellington coastal suburb of Petone was just starting to come into its own, with city folk snapping up the turn-of-the-century houses, and the delis and cafés following.

The 1912 hall had seen tenants of every stripe. It was built for the Loyal Oranges, was then used by the Ancient Order of Foresters, and later the Free Masons, before falling into shabby grandeur. When Fiona and Ross bought it to house their blended families, they fancied the idea of apartment living with no garden. Better still, the previous owners had done the hard renovation work.

"The bones of the place were fantastic. The previous people had renovated it for apartment style, making the most of the seven-and-a-half metre stud height," recalls Fiona. "But we never liked the kitchen or bathroom, especially when you looked from the open plan living straight to the loo. And the vinyl floors were particularly unattractive."

> "Bathrooms are getting bigger. They are now a sanctuary; a place to escape."

When the children moved out to university, Fiona and Ross briefed designer Debra DeLorenzo to transform the spaces, then promptly took off skiing to Canada while the place was gutted. The couple had already installed a tiled shower bay, so Debra needed to work her design around that. And they were adamant that the finishes reflect the Edwardian detailing of the building, but didn't want any "pretty Laura Ashley country" as Fiona puts it.

Debra's response hit the tone of classic they were after, with enough timber and tiles to give it a modern edge. And the toilet is now tucked out of sight!

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"I used blackwood on the bench to relate to the timber in the rest of the hall, especially the grand staircase," explains Debra. "The Victorian-look brick tile is actually a slightly more modern proportion, but still gives the feeling of age. The vintage bath was positioned so it's the first thing you see if the door is open."

Debra designed a vanity to look like a vintage piece of furniture, repeating the style of the adjoining kitchen cabinets. To the delight of Fiona and Ross, she also found light fittings, mirrors and other trims with an Arts and Crafts feel – but at bargain chain store prices.

After years of making do with the old bathroom, the couple also wanted easy-to-clean space with the comfort of under-floor heating. Debra went one better with marbled tile floors.

She also worked on bringing light into the room, as the only windows are small and high. The light-reflecting white tiles are complemented by a feature wall of Resene Sisal behind the bath and Resene Black White on the ceilings and woodwork.

"Bathrooms are getting bigger. They are now a sanctuary; a place to escape," explains Debra. "People are travelling more and want to have that same kind of luxury spa experience at home."

Nico.

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Fiona and Ross recommend people use a designer for complex projects like bathrooms and kitchens. However, they say, find one you trust. Debra was the only designer from a number they called who came to the house, and who won them over by sharing their enthusiasm for the unique space. That her partner Tony could run the project management meant the couple could confidently be away while their home was transformed.

"And I love the way I don't get sick of being in the bathroom," enthuses Fiona. "I know it is timeless, and exactly to our personal taste." H

Here are 10 tips to consider when it comes to making sure your new bathroom will work for the whole family and be easy on your housework time:

1. When setting a budget and choosing the products you'll be using, remember that installation will soak up around 50% of your costs.
2. What are you going to be able to fit into your new bathroom and what products will offer you the best use of space? Do you need to consider a wall-hung vanity and wall-hung furniture to free up the floor area and make the bathroom look bigger?
3. Have a think about who will be using the space. Family bathrooms, for instance, have to cope with a lot of traffic. This may affect the finishes you choose. Tools such as the Clearlite bathroom planner can help steer you through the choices.
4. Make sure that the shower and bath etc that you select can be easily cleaned without the need for special maintenance products or lots of elbow grease, especially if they're not manufactured specifically for our market.
5. If you're going to theme your bathroom – creating, for example, a French or Italian look – check that accessories such as furniture and shelving will be OK in heat and damp as well as delivering the image you're after.
6. Ensure your ventilation, heating and insulation are up to the job of minimising moisture build-up and condensation on the walls and ceiling.
7. Install an extractor fan of the right capacity for the room size and vent it to the outside. Window joinery with passive vents is another idea.
8. Use a water-resistant lining, such as Gib Aqualine®, on the walls and ceiling as a base for paint, tiles, or wallpaper. When renovating, removing and replacing linings allows framing to be checked, insulation to be installed, and plumbing to be relocated if necessary.
9. Use Resene SpaceCote Low Sheen Kitchen & Bathroom with anti-bacterial silver protection and MoulDefender to inhibit mould growth if painting, or a solid vinyl applied over Shur-Stik® latex size if papering.
10. An emergency floor drain is a good idea in case of overflows.

Architect/Designer: Debra DeLorenzo

Vanity cabinetry: Custom-made by Mother Hubbards Cupboards

Blackwood top: King's IV Generation

Resene Nero

Bath: Plumb-Line

Basin: Catalano, Plumb-Line

Taps: Paini Cox

Resene Quarter Sisal

Flooring: Tiles Rame 40W 400 x 400, Italian Ceramics

Wallcoverings: Tiles Maverand matt white 400 x 100, Italian Ceramics

Resene Gargoyle

Get the look with Resene SpaceCote Low Sheen Kitchen & Bathroom tinted to Resene Sisal and Resene Black White.

Toilet: Durvit Happy D

Resene Sisal

Lighting: Lighting Plus

Accessories: Metrix Metivo towel ladder. Custom mirror with demister pad

Resene Black White

Resene Brownie Points

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words: with thanks to Toni Mason, Mosaica, www.mosaica.co.nz

making mosaics

You'll need:

monflex glue, tiles, 1 x tile nippers, 2 x glass and tile cutters, wire and buttons for hanging, polystyrene ball, 2 x ice cream sticks, 2 x small plastic containers, 1 x ice cream container (or similar), 1 x spatula, 1 x Kemgrout Flexible grouting

We also recommend using safety glasses, and a dust mask if you're sensitive to dust.

< Step 1

Draw your design on the polystyrene ball.

Step 2 >

Cut your tiles into the appropriate shapes using the tile nippers.

Step 3 >

Cut the mirror using the glass and tile cutters.

Step 4 >>

Glue and place tiles, mirror etc.

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To create your own tile colours, paint the tile your chosen Resene shade and seal with Resene Uracryl. Allow to dry and then cut the tile into pieces.

Resene Blue Jeans

Resene Wild Thing

<< Step 5

This is the decorated ball prior to grouting.

< Step 6

Apply grout, using the spatula to push it into the gaps between the tiles. Do not use too much grout and continuously wipe away any excess, so there is only a thin layer of grout over tiles. Leave until grout is dry.

Step 7 ^

Polish off excess grout on the tiles with a soft rag.

Step 8 >

Your complete mosaicked garden ornament.

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words: Catherine Smith
pictures: courtesy of TRANZ

colour personalities

OK, so I like golds and other strong colours – what does that say about me?

I am tasteful, gracious and sensitive. I'm critical and difficult to please. I don't place much hope in dreams. I should get party-hard hazel contact lenses because I prefer George Clooney to David Beckham. I totally renounce the world, am selfish, demanding and unpredictable. Ummmm…

Actually, after an afternoon on the internet exploring the world of colour personality quizzes, I seriously worry that I am a total schizophrenic. Luckily, when I check my hair-colour personality, it turns out I am a redhead at heart; just as well, since I was born a ginga and coloured my hair for the first time when I was 48!

There is something in human nature that loves to classify and simplify the complexity that is the human personality. Be it by birth date or astrological sign, leadership style, hair colour or even, apparently, the colour of your motorbike, reducing all the gorgeous contradictions and quirks of each person somehow makes the world a more manageable place. And that's before we examine our chakras or the personality of our pets by their colour.

Enjoy the glories of reveling in the shades that seem right and make you feel happy.

We do have some serious data on colour and how it can affect us – blue lowers blood pressure, red stimulates appetite, for example. From what I can gather from those quizzes, though, the rest is hypothesis and can vary so wildly it'll do your head in worrying about it.

So, release yourself from fretting about what your favourite colours say about you. Enjoy the glories of reveling in the shades that seem right and make you feel happy. Forget the old-fashioned notion of beige, taupe and charcoal being good for decorating because they are "safe" or – god help you – "good for re-sale value". Feel free to change the colour of your world every year. Heck, every season if you have the energy – all it takes is a can or two of paint and a couple of afternoons. H

If you still want the low-down on your colour personality, take the quiz on the Resene website: **www.resene.co.nz/colourpersonality.htm**.

Resene Dynamite

Resene Raging Bull

Resene Red Red Red

Resene Whizz Bang

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all washed up? far from it

The new Smeg Horizon Dishwasher pushes the limits of dishwasher design with its ultra-wide shape, superior functioning and advanced features – all designed to save you space, effort and time.

Although they have only been in kiwi kitchens for a few decades, we've come to rely heavily on our dishwashers. They work hard for us every day, but we tend to take this indefatigable appliance somewhat for granted.

However, the new dishwasher from Italian appliance designer Smeg is impossible to overlook. In designing the 905 Horizon Dishwasher, Smeg has given the standard dishwasher an extreme makeover – improving not only its shape, but the way it washes, too.

Although half the height of a normal dishwasher, the 905 is 90cm wide and holds 12 full place settings. Ergonomic design is one of its star features. Its extra width means the basket-loading surface is 48cm from the floor, eliminating the need for bending when loading and unloading. And, because the basket pulls right out, loading right to the back is easy. When open, the door extends just 36cm out from the dishwasher – compared to the 60cm of a normal dishwasher door – offering great space savings for apartment kitchens. There's also the option of installing it either under the bench or at bench height.

Inside, the interior (including the basket) is all made from durable stainless steel. This means that, unlike plastic interiors of some dishwashers, it won't absorb food odours. The large, single pull-out basket has an anti-splash tray to protect your clothes when you open the door mid-cycle to load that forgotten coffee cup or plate. And when interrupted, the Smeg Horizon dishwasher will pick up exactly where it left off – no more waking up the following morning to find a load of half-washed dishes.

The Smeg Horizon Dishwasher has 10 different wash options and features a special turbidity sensor that measures the amount of soiling on your dishes and decides whether or not a pre-wash cycle is required. Its orbital spray system has six spray arms, all operating simultaneously so that 86% of the water in the dishwasher is active, resulting in better efficiency and water economy. It also gives you the option of running a different wash programme for each side of the dishwasher, varying the water pressure needed to clean your glasses and crockery on one side and dirty pots and pans on the other.

As for hand-washing your oversized serving platters, there's no need with collapsible plate racks. Large platters and 320mm-diameter dinner plates fit effortlessly into this workhorse, as do long-stemmed wine classes and champagne flutes.

Other features include a high-efficiency, low-consumption internal light, a four-stage flood system to prevent leakages, and an optional alarm that lets you know when the dishwasher has finished its job. That's because, at just 43 decibels, this dishwasher is whisper quiet so you probably won't even know it's on.

The Smeg 905 and 903 Horizon Dishwashers are available from Kitchen' Things, G2 and Betta Electrical stores. For more details, visit **www.smeg.co.nz**. H

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words: Catherine Smith

cooking up colour

It's been a while since Chris Pemberton was a professional chef – 16 years in fact – but she hasn't lost her old work habits.

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pictures: Kallan MacLeod

So, when she briefed designer Sandra Grummitt for the kitchen in her very contemporary new home, she knew exactly what would work for her and her teenage son.

"With the proper layout in a functional kitchen, you don't need a big space," Chris explains. "I wanted a good work area, where I could stand at the bench and get to the fridge and the dishwasher. The walk-in pantry is also to hand."

And Sandra quickly got the message that stark white would not do for Chris. For a start, the house is black cedar with silver joinery and polished concrete floors, so Chris wanted the contrast of colour in her favourite room. Together, they looked at pictures of kitchens in strong blues, with contrasting orange or aubergine and beech, and Sandra quickly knew what would appeal to her client.

"People have to understand that colour will override the rest of the design," explains Sandra. "A lot of clients want to be conventional, with neutrals, but using colour can dominate and create a high-impact focus. The rest of the house was neutral, so we could afford to draw attention to the kitchen."

Sandra quickly got the message that stark white would not do for Chris.

The palette of Resene Groovy and Resene Resolution Blue, which they settled on together, sings against the Resene Half Tea walls. Even the fridge is a sculpture of blue in its integrated cabinet next to the pantry. Sandra then added beech techno-ply to the front of the bar and the countertops, as a warm counterpoint to the concrete floors and the glossy lacquer and stainless steel of the working areas.

out with the old air

No doubt that chicken korma you cooked for dinner last night smelled and tasted delicious. However, when the aroma is still lingering throughout your house the next day, it's not quite as appealing.

And with the modern home-design trend for open-plan kitchens and living areas, installing the right extraction system is more important than ever.

Mark Jones, owner of Applico Group, which imports and distributes Italian Smeg appliances, says there are many misconceptions about rangehoods and ducting.

"It's an area of kitchen design that people often don't give much consideration to – frequently it's a bit of an after-thought and that can be a mistake," he says. "As soon as you attach more than 1.5m of ducting to a rangehood, you significantly reduce its extraction performance. The same is true when you have bends in the ducting."

What's more, when it comes to extraction, size really does matter and bigger is definitely better.

"Hot air and steam don't just go straight up, so your rangehood should always be wider than your hob," says Mark. "If you have a 60cm hob, you should put in a 90cm rangehood. If the hob's 90cm, you need a 120cm rangehood."

Mark has noticed a real shift in the local market toward the 120cm-wide hoods, which is in line with the new European look for very long or even round extraction systems. Appliance manufacturers are also responding to consumer demand for better performance and smarter products with more functions.

"Most of the latest Smeg rangehoods have six speeds and extraction rates of more than 1000 cubic metres of air per hour. They also incorporate features such as a timer, and a light that tells you the filters need cleaning," he says.

So what about aesthetics? It would seem we've come full circle and that the latest look is for concealed rangehoods, rather than the canopy hoods that were popular five years ago. The styling is also much slimmer now, to complement that of the kitchen cabinetry.

Mark advises those renovating or planning a new kitchen to factor in their extraction and ducting right from the start. That way, you'll ensure your rangehood is as efficient as possible, and friends coming over for brunch won't instantly know what you had for dinner last night.

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"Chris is a vibrant, fun, smiley person. She wasn't going to go with conventional colours," says Sandra. "When the house was finished and she unpacked all her collections of Pacific blue and green, then the kitchen really was her. She loves those colours, and all her friends and family give her pieces to add to the collection, so the kitchen is her personality. And I love the high impact."

Chris enjoys baking, spoiling her son by always having treats in the tins, and also spends her time stirring up pots of relishes and chutneys. So Sandra zoned the pantry as an accessible space, using open shelves and incorporating plenty of benchspace and electrical points, so Chris could leave appliances like the bread maker, mixer and food-processor plugged in and ready to go. Chris did not want a commercial cooker, but insists that her large Fisher and Paykel Titan oven is used to full advantage.

"The rest of the house was neutral, so we could afford to draw attention to the kitchen."

The kitchen opens through French doors onto a covered courtyard that Chris, now working as a landscaper, is planting and shaping with railway sleepers. She loves to open the bi-fold windows into the barbecue area, which, with its north-facing aspect, is a great spot to catch the morning sun over breakfast. In the evenings, friends tend to congregate around the bar with drinks while Chris cooks – bar stools are next on her shopping list.

"I've had functional kitchens in my past houses, and they've all been good, but now I've got exactly what I want," she says. "This kitchen is my place and I just love it. I've got friends who say they wouldn't be brave enough, but others go 'wow'. I love that it's me." H

Designer: Sandra Grummitt

Drawers: Metabox on Blum runners

Benchtops: Brushed stainless steel

Resene Half Tea

Double flap mechanism: Salice

Cabinetry: MDF

Island back panel and toe-kicks: European beech

Handles: Forma in silver

Tap: Tower Tech

Light: Elektra

Utensil rail: Hettich Linero in aluminium

Splashback: Everlasting from Graphic Glass

Sinks: Franke

Resene Groovy

Get the interior look with Resene SpaceCote Low Sheen tinted to Resene Groovy, Resene Resolution Blue and Resene Half Tea.

Resene Clockwork Orange

Resene Resolution Blue

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never clean the oven again!

Up until now, self-cleaning ovens have been out of reach in terms of price for most New Zealanders. But Smeg is changing all that with the introduction of a range of new affordable pyrolytic oven models.

Without a doubt, cleaning the oven has to be one of the most hated household chores. Clad in rubber gloves, you're down on your hands and knees, trying not to breathe in the fumes as you wipe filthy, oozing foam from the inside of your oven. It's little wonder this odious task is always at the bottom of the to-do list.

Rather than smelly chemical cleaners, Italian appliance manufacturer Smeg recommends using hot soapy water at full temperature for 30 minutes to make cleaning your oven easier.

But if you can't afford to pay someone to do the dirty work for you, or you'd rather just do away with the whole oven-cleaning business altogether, Smeg has developed a range of affordable pyrolytic ovens that retail in New Zealand from just over $2000.

For the uninitiated, pyrolysis is an automatic high-temperature cleaning process that causes dirt to dissolve. At temperatures of around 500°C, the dirt on the oven walls carbonises turning into a light ash that can be easily wiped away with a damp cloth. The result is a completely grease-free oven interior with virtually no effort on your part.

The process takes from 90 minutes for a lightly soiled oven to 180 minutes for heavy soiling. But the cleaning cycle can be programmed to take place while you're asleep or out of the house.

The oven door is programmed to automatically lock while the pyrolytic cleaning function is in action, so there's no risk of someone opening the door and burning themselves. The door lock only releases once the temperature inside the oven drops back down below 300°C.

Smeg offers a choice of three different stunningly designed 60cm pyrolytic wall ovens, the SCP111 linear series oven, the FP160X classic series in stainless steel, and the FP171X highly polished Piano Series oven. Each has 10 or 12 functions, including fan-forced cooking to allow you to cook several different dishes at a time, fan bake for cakes and desserts, rotisserie cooking, and defrosting, depending on the model. All Smeg pyrolytic ovens are covered by a two-year parts and labour warranty. There is a range of Smeg cooktops, rangehoods and dishwashers to match these new ovens.

Smeg is available from Kitchen Things, G2 and Betta Electrical stores. For further information please visit **www.smeg.co.nz**. H

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words and pictures: with thanks to The BBQ Factory

cleaning the barbecue

You'll need:
gloves
wire brush
scraper
sponge
warm water
dishwashing liquid
paper towels
cooking oil

After cooking

∧ Step 1

Turn the barbecue onto High for five minutes to burn any food residue to ash.

Step 2 ∧

Scrub down cooking surfaces with a wire brush to remove any solid debris.

Step 3 >

Wipe away any residue with paper towels.

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Annually season your non-enameled cast iron hotplate to protect against rust, add flavour and retain a non-stick coating. Super-heat your dry, non-oiled hotplate, then cover with a layer of salt. Continue heating the hotplate while stirring the salt every few minutes until it turns a cinnamon colour. Remove salt and apply a light coating of oil.

For more barbecue tips see **www.bbqfactory.co.nz**.

<< Step 4

Wash cooking surfaces with sponge, warm water and mild detergent.

< Step 5

Dry surfaces with a paper towel and coat with cooking oil for protection.

Every six months

< Step 6

Remove burners and check burner necks for spider webs or insect nests.

Step 7 >

Scrub burners with soapy water, and brush with wire brush to clean out ports. Replace and dry by lighting each burner.

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words: Sue Reidy
picture: courtesy of TRANZ

low impact design: creating a habitat

Low impact design (LID) is a phrase you'll increasingly hear mentioned. In broad terms, it means bringing nature into an urban environment.

"We need to do a better job of co-existing with nature," says ARC stormwater action team leader Earl Shaver. "All of Western society is based on consumption. We need to change that philosophy to protect the environment for our kids. We have to change our approach to land use away from land development, which is based on consumption, to one that is more aimed at protection, preservation and enhancement."

The Auckland Regional Council's Low Impact Design Manual for the Auckland Region defines low impact design as 'a design approach for site development that protects and incorporates natural site features into erosion and sediment control and stormwater management plans'.

LID is a philosophy that reflects a shift in thinking. Instead of fitting land to suit a development, an LID approach fits the development to suit what the land can tolerate. Stormwater impacts, for example, might be a determining factor in site development. For instance, a pole house might be designed for a very steep site, rather than cutting into the earth. Ideally, such factors should be integrated early in the site planning process.

So, when planning a new home, those thinking LID look carefully about how they can incorporate the natural features of the site, and how they can be protected from erosion and from stormwater run-off. And they study this to a greater degree than is currently required under the various codes of compliance.

"If you have a site, think in terms of creating a habitat," says Shaver. "Try to protect the natural features, such as a nice piece of bush or a wetland. They provide value to the downstream area. Wetlands filter pollutants. Trees, because of their evapo-transpiration, also reduce run-off.

"Most of us live in fairly sterile environments, where the landscape is dominated by buildings, streets, footpaths and other impervious surfaces. We are, for the most part, disconnected from nature. Only by preserving something of the natural environment can we retain a sense of place, an identity with the land, and have a distinctive sense of being part of our region."

For more on LID and the part it plays in urban design in New Zealand and Australia, visit: **www.landcareresearch.co.nz/research/urban/liudd/.**

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words: Melanie Cooper
pictures: Sara Orme

breathing it all in

Breaking a world record in the New York City marathon is nothing next to the challenge Allison Roe has set herself now.

Takapuna beach on Auckland's North Shore is a world away from where Allison won the Boston and New York marathons, but it's where she's preparing for a whole new campaign. Last time, it was a largely individual performance; this time, she is part of a much bigger team focused on making New Zealand a world leader in health.

The team, which includes medical professionals, a researcher, a strategist and passionate individuals like Allison, is lobbying for an integrative approach to health that considers the bigger picture and takes into account the role of nutrition and environment. Driving a shift in the country's current approach to health practice is a huge task, but Allison says a successful athletic career has put her in a unique position to be able to help.

> "Clean air is dear to my heart and so is the ability to get outside and run around."

"People come to me about all sorts of health problems they're facing, like the fact they're breathing in the toxic sprays being released into their environment. It's not something one person can solve, but if I can deal with one small bite of the problem and perhaps raise the profile, then we're that much closer."

Thinking back to how she won two of the world's most prestigious running events, Allison says it started with the realisation that all her competitors had the same credentials as her – two arms and two legs.

"There was no reason I couldn't do it."

Now, she is just as matter-of-fact about creating a healthier place to live.

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"We have every right to know what is going into our food and that the air we breathe is free of contaminants. These issues need to be addressed at a high level, but it starts with us and what we're already aware of.

"With my running, I was fortunate enough to travel around the world. I visited third world countries and saw the horrific conditions people were living in, and I visited highly developed countries like the US, where I saw the seedier side of places like New York, with rats as big as cats and kids sniffing drugs in the street.

"When I came back, it made me really appreciate what we had here. However, since then, the health of this country has really spiralled downwards."

It's a desire to see that standard of living restored, and the belief that health is our most precious commodity, that's behind Allison's commitment to integrative medicine and projects like the annual Run to Heal fundraising series.

"It wasn't until I had my first child that I realised how important health and wellness was. I hadn't really considered mortality before or what it would mean not to have your health, but when my daughter was a baby she got a nasty chest infection and, probably like all new mothers, I worried that she might die."

Allison now has two healthy teenagers – Jordan (16) who survived the chest infection and Elliot (13) – but the idea that health is everything is still at the heart of how she lives.

After 10 years in the country living in Coatesville, the family made the decision to move to the city to be closer to school and work, but they quickly ruled out apartment living.

"Clean air is dear to my heart and so is the ability to get outside and run around. Where we are now in Takapuna, we have access to the beach and we get the sea breezes. It's a luxury to get that beach living and still be in the middle of a very busy city."

Set one house back from the beach, Allison describes her home as having a casual elegance that makes it easy to live in. With a fairly neutral colour palette of creams contrasted against dark wooden floors, and an abundance of natural light from large windows, it has another quality that Allison loves – a spacious, uncluttered feel.

To date, the house is largely unchanged from how it was when they bought it. They've simply added small touches to make it their own.

"I love my artworks and I always have fresh flowers in the house. Even when you're in a new house and you haven't quite figured out where things should go, a couple of bunches of flowers always make it look like a home."

> "Even when you're in a new house and you haven't quite figured out where things should go, a couple of bunches of flowers always make it look like a home."

Despite finding the good life in the midst of a busy city, Allison hasn't quite relinquished country living. Every weekend, following Saturday morning sport, the family escapes to a second home, 50 minutes north of Auckland and surrounded by 130 lemon trees.

Up north is where the family keeps its 'comfy furniture', its toys and gear, and an endless supply of bedrooms to house the friends and family that regularly come to stay. It's also where Allison indulges her love of antiques. Moving from a high-studded house to a more modern home meant she had to curb her collector's eye, but she has shifted her favourites into the Point Wells house, including a French Louis XIV chest with a marble top, and an antique hallstand.

Christmas holidays and special occasions are also spent up north and you get the impression that this is the real family home – a great place to recharge mind, body and soul for the challenges that lie ahead. H

Resene Ashanti

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words: Rachel Macdonald

the perfect day for painting

The brushes are bought, the roller lies in wait in its tray, and the paint tins are just tempting you to lift the lids and unleash the colour inside… but first, take a look at the weather.

Just what makes the ideal painting day? It's important to get it right or chances are you'll be less than satisfied with the results. "Ideal" is a tough concept, though – like most things, you're best to aim for moderation.

Take temperature, for example. We typically have two types of paints to worry about – solventborne enamels and a wide range of latex-based waterborne paints. How does cold affect them?

All paints get thick (or more viscous) in the cold and are much harder to use, especially solventborne enamels. One answer is to add thinners, but this has the side-effect of reducing film build and therefore appearance. A better solution is to stand the paint in warm water, which makes it much easier to apply and helps get that smooth, brush mark-free finish that you want.

Cold temperatures can really slow down the drying time of solventborne enamels, but can also be totally catastrophic to the drying of waterborne latex paints. The plastic particles that make up the latex binder will harden in the cold to the extent that they can't fuse together to form a film. This can result in cracks forming and even, sometimes, the whole paint film drying to a powder.

Crank the temperature up too high, however, and a new set of problems surfaces. There are not any real issues with the solventborne systems, but waterborne systems can just dry too fast.

When waterborne paint dries too rapidly, it doesn't have time to flow out into a smooth, consolidated film. Also, the paint dries so quickly in the brush itself that it becomes almost impossible to clean.

What's more, temperature always has to be looked at it in combination with atmospheric moisture. We're not talking rain, here – it's pretty obvious that you can't paint outside in the rain. We're talking humidity.

Humidity is the amount of moisture in the air. If the air is full of moisture (i.e. humidity is high) it is slow to accept more water into it and waterborne paints will be very slow to dry. This will lead to easy application – beautiful flow – but there is also a risk of water-sensitive materials accumulating on the surface.

Low humidity means the air is thirsty for moisture and will grab it, fast, from anywhere – such as a paint film. Low humidity, high temperatures and – additionally – a porous surface will lead to ultra-rapid loss of water and ultra-fast drying. So fast, in fact, that the particles in the film won't have time to arrange themselves properly.

To help overcome this, hot weather additives, which can slow things down a bit, can be added to the paint. And if the surface is porous, it can be pre-wetted with water before the application of waterborne paints. H

Resene Alo Alo

Resene Cherry Pie

Resene Resolution Blue

Resene Tangerine

Resene Turbo

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pictures: courtesy of TRANZ and Lucent*Media

So, what is ideal? 15-20°C, humidity 70-80% and a very gentle breeze. In the absence of the ideal, the following is a useful checklist:

> Is the washing on the line drying? If it's not, neither will your paint.

> If water spilt on a concrete path doesn't dry out, leave your painting until it does.

> If a thin coat of water applied to the substrate has not evaporated in 15 minutes, leave your painting until it does.

> A light breeze is ideal for drying your paint. If it's too windy, your paint will dry too fast, so move operations to a more sheltered side of the building.

> Don't paint in direct sunlight or in extremely hot weather. If you're pushed, paint the shady side of the building or wait until the temperature drops.

> Cloudy or overcast conditions are ideal for painting… provided it's not raining and rain is not expected.

> Read the label on your paint tin. If you follow its recommendations, you'll reap the full benefit of the protective capabilities and finishes of your paint.

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words: Sue Reidy
picture: Scott Rothstein, Dreamstime.com

builder

When you're planning a small home renovation, finding a reputable, reliable builder who does quality work, is available and who doesn't charge the earth can seem a daunting task.

If you're anything like me, you're probably terrified of getting it wrong. The spectre of leaky buildings, crooked walls, poorly hung windows, or a project going way over budget is enough to make most of us quake in our boots. If you're embarking on a larger project, an architect or a project manager will manage the process for you, but if you're running a small-scale project yourself, here are a few tips to make the undertaking easier.

Do your homework first

> Look for someone who builds or renovates houses within your price range.

> A builder's reputation is vital – talk to any friends and associates who have recently had building work done and are happy with the results. Begin to compile a list of referrals. Bear in mind, too, that a builder will usually

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use their own set of preferred tradespeople – plumbers, drainlayers, tilers, sparkies, etc.

> Credentials – is the builder a Registered Certified Builder or a registered member of the Master Builders Federation? To find out more about registered builders and construction companies in your area, visit either **www.certified.co.nz** or **www.masterbuilder.org.nz**, or **www.masterbuilders.com.au** in Australia.

> Proven experience – how many years has your builder been in business?

> Ask to see references – and do more than just checking them by phone. If possible, ask to visit one or two previous projects and look at the quality of the work. Try to do this without the builder present, so you can ask the homeowner some frank questions: Did their project run smoothly? If not, why not? Were there any hold-ups in their job? Was there a budget blow-out? If so, why?

> Obtain a written quote – ensure that it's itemised, so that you know everything has been included. You don't want to be landed with any hidden extras at the end of the job.

> Get an estimate of a likely timeframe for your project – how available is your builder? How many other jobs do they already have booked in? What size is the construction team? How much time will the head builder personally spend on site? If problems occur, you need someone who will be readily accessible.

Alarm bells should ring if the builder

> Isn't someone you instinctively like and trust, and will enjoy working with. Remember, you may be dealing with them for many weeks or months.

> Doesn't listen to your questions or concerns, or give you straight answers to reasonable enquiries.

> Doesn't return calls or generally follow up.

> Doesn't do what they say they are going to do.

> Isn't helpful with solving problems.

> Is culpable of the obvious – unacceptable delays, ridiculous excuses, fobbing you off with cheaper products that don't meet your specs. H

once you've selected a builder

Unless you're dealing with a really low-budget renovation, do give serious consideration to getting an architect or a project manager to manage the undertaking. If you're doing it yourself, though, remember, you'll need a signed contract before work begins.

The main issue is to make sure your legal liabilities are identified, and that your builder will take responsibility for addressing them. This means ensuring that the necessary building or resource consents, and a building code compliance certificate, are obtained. Failure to comply with construction standards and tick off the right paperwork is highly likely to affect the sale of your house further down the track.

Finally, don't forget that you can consider holding back a percentage of the payment until the last construction details have been dealt with to your satisfaction – such retentions can be mentioned in your contract. Once your builder has left the site, it can be really difficult to persuade them back to fix any problems.

In New Zealand, there are various types of building contracts available, depending on the nature of the project:

> Architects use: the NZIA (New Zealand Institute of Architects) provides a range of contracts to suit the scale of individual projects.

> Project managers and engineers use: NZ3910 contracts produced by the New Zealand Standards Association.

> Other: both the CBANZ (Certified Builders Association of New Zealand) and the Master Builders Federation provide a range of standard contracts for their members that vary according to the type of project.

Resene Cordite

Resene Takaka

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Conditions: Competition is open to New Zealand residents only. All employees, and their immediate families, of Resene Paints Limited, Jones Publishing and their advertising agencies, are ineligible to enter. Prize may not be exchanged or redeemed for cash. Competition closes 5pm, Friday 24 November 2006.

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Helen Jones – Designer

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words: Deirdre Coleman
pictures: Kallan MacLeod

one bedroom four looks

The bedroom is a very personal space. It's a place of rest, relaxation and romance, and a room that probably reveals more about who we are as individuals than any other room in the house.

That's why, when it comes to decorating or redesigning your bedroom, it makes sense to create an environment that reflects your personality and provides an appealing and inviting retreat.

A focal point of any bedroom is the bed itself. And by combining bed linen, throws, pillows and a handful of accessories, it's easy to create a mood and tone that suits your individual style.

To help inspire you, we've created four distinct bedroom looks. Each uses the same basic elements: a native rimu, queen-size platform flexi-slat base and matching single-drawer bedside tables from the Design Mobel Player range.

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dramatic

Black and white creates a dramatic contrast in the bedroom, and it's a colour combination that provides the perfect base for your own personal touches. Kept simple, a monochromatic scheme has a modern, sophisticated look; but it can also be softened with warm neutral shades, or brightened with bold tones such as red, lime, orange or fuchsia.

In this bedroom, the white duvet cover, with a basket-weave pattern and matching Euro pillows, is accented with a black sheet and standard pillows. On top of these are a 45cm x 45cm square cushion and a 30cm x 50cm breakfast cushion. This layering of different-sized pillows in alternating black and white adds depth and interest to the bed setting. A black faux-mink throw anchors the end of the bed and balances out the black top sheet.

To match the strong statement made by the black and white linen, the bed features solid block legs and an extended headboard. Accessories on the bedside tables continue the black-and-white theme and include a picture frame, and a stack of black and white towels. A vase of pink summer lilies and an ornamental fuchsia elephant liven up the room with a bold splash of colour.

Bed: Player with block leg and matching bedside tables, Design Mobel
0800 337 446
www.designmobel.co.nz

Resene Caffeine

Duvet cover: Dolce set from the Domani Range, Icon Home Ltd
09 574 3200

Resene Quarter Spanish White

Cushions: Domani Dolce, Icon Home Ltd

Polycotton sheet and pillowcases: Design Plus, Icon Home Ltd

Resene Dixie Chick

Faux mink blanket: H&I, Icon Home Ltd

Turkish cotton ribbed towels: MK Pure, Icon Home Ltd

Curtain: Collingwood (in Nero) from the Belle range, Icon Home Ltd

Elephant, black picture frame and sequined heart and star: Redcurrent Auckland, Hamilton, Hawkes Bay, Wellington, Christchurch
www.redcurrentathome.co.nz

Resene Tea

Three-photo picture frame: Ezibuy
0508 500 500
www.ezibuy.co.nz

Flowers: Vida Flores
09 523 5454

Resene Popstar

Resene Soul

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modern romantic

Many women dream of creating a romantic, feminine décor in the bedroom, but it's not always a look that appeals to the guys. However, romantic doesn't have to mean frilly, flouncy bed linen and heart-shaped pillows in pink and white satin. It's possible to achieve a subtle romantic feel with a more understated palette and simple accessories, which won't scare away the boys.

This setting uses earthy tones of moss and milk chocolate, teamed with a pure-cotton percale duvet set in a fresh paisley design, with matching pillowcases. A subtle feminine detail is introduced through the embroidered cuff on the walnut sheet set. The reversible moss-coloured quilt has soft pure silk on one side and textured cotton velvet on the other. It is paired with matching rectangular cushions. Texture and visual interest is introduced in the spiral patterns embroidered on the pillows and quilt.

Although layered for a soft, luxurious feel, the pillows at the head of the bed are grouped in an ordered fashion. They are intentionally kept to smaller proportions so as not to overpower the standard panel headboard.

Feminine touches on the bedside tables include a small white ornamental birdcage with a curved top, which complements the pattern on the duvet. A vase of cream stock and a bottle of bath salts add texture and interest to the other bedside table.

The result is a rich, inviting bedroom with an upmarket romantic feel that appeals to both genders.

Bed: Player with plinth leg and matching bedside tables, Design Mobel
0800 337 446
www.designmobel.co.nz

Resene
Palm Sugar

Serenade paisley duvet set and pillow cases: Wallace Cotton
0800 222 122
www.wallacecotton.co.nz

Resene
Pearl Lusta

Walnut cambric sheet set and pillowcases: Wallace Cotton

Velvet/silk quilt in Moss: Wallace Cotton

Slippers: Wallace Cotton

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Book: Redcurrent
Auckland, Hamilton, Hawkes Bay, Wellington, Christchurch
www.redcurrentathome.co.nz

Resene
Sanctuary

Bottled bath salts: Mor Cosmetics
www.morcosmetics.com

Flowers: Vida Flores
09 523 5454

Resene
Joanna

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Milk Chocolate

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minimalist masculine

When it comes to the bedroom, most men would happily dispense with frills, flounces and fluffiness in favour of a more understated, fuss-free style. Mountains of pillows on a four-poster bed swathed in fabric are enough to give most guys nightmares.

This Zen-inspired bedroom design has a certain simplicity that appeals to the male psyche. With its clean, uncluttered lines, it is at once uncomplicated and minimalist, but with a calming, restful atmosphere.

Two pillows lie flat at the head of the bed, accentuating its dimensions. The champagne quilt, in a light, silk-look polyester, is stitched with a strong grid design. Fitting snugly on the bed, it covers the mattress, but doesn't obscure the warm tones of the rimu bed base. The bed's continuous metal leg provides a modern touch with a very masculine edge.

A linear element is introduced in the form of a striped chenille curtain behind the bed. The white pure cotton sheets and matching pillowcases feature a pintuck detail and four stitched lines in shades of champagne, caramel, bronze and chocolate, to subtly complement the quilt.

While incorporating the same simple styling as the bed linen, accessories on the bedside tables feature curved forms to offset the strong linear elements in the rest of the room. An unadorned round glass vase holds a fruit-salad leaf, and a pair of clear glass candleholders sit on the other table. The only floral accents in the room are two scented, carved wooden flowers with a definite masculine feel.

Bed: Player with continuous leg and matching bedside tables, Design Mobel
0800 337 446
www.designmobel.co.nz

Resene Haystack

Pure-cotton Seville sheet and pillowcase set with embroidery and pintuck detail: Ezibuy
0508 500 500
www.ezibuy.co.nz

Resene Albescent White

Savoy quilted bed cover in champagne: Ezibuy

Candlesticks: Valencia glass candle holders: Ezibuy

Resene Melting Moment

Belle Brooklyn Charcoal Ready to hang curtain: Icon Home Ltd
09 574 3200

Resene Maxwell Smart

Wooden scented flowers: Redcurrent
www.redcurrentathome.co.nz

Flowers: Vida Flores
09 523 5454

Resene High Country

Resene Afficionado

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clean and contemporary

Crisp white sheets give a bed the luxurious feel of a five-star hotel. They're inviting and expensive-looking, and an ideal basic element to which you can add your own personal touches.

White bed linen can also be accessorised to suit the season. In summer or spring, add fresh shades of citrus, lime and aqua; during autumn and winter, warm up the white with bronze, plum or chocolate accents.

This bed setting takes the clean, contemporary look of white bed linen and gives it an elegant and contemporary twist, thanks to a subtle silver theme. The sheet and matching pillowcases feature a delicate Art Déco-inspired motif in silver stitching on the cuff. The same square, self-coloured pattern is repeated in the matching duvet.

Quilted square-shaped Euro pillows, propped up against the extended headboard and teamed with white Oxford pillows, create an opulent layered look. The most eye-catching item on the bed is a rectangular white cushion with a silver peacock on the front. This decorative piece adds interest to the all-white colour scheme and introduces a shiny texture that offsets the matte finish of the white bed linen. The cylindrical steel bed legs continue the silver theme.

Blue-toned accessories were selected for the bedside tables, to complement the white-and-silver theme. These include a set of three cylindrical candle holders, a sapphire-blue glass vase holding an arrangement of proteas, a white picture frame and two wooden candlesticks with a distressed-white Resene Paint Effects finish. H

Bed: Player with cylinder leg, extended headboard and matching bedside tables, Design Mobel 0800 337 446 www.designmobel.co.nz

Resene Urbane

White Deco duvet and silver Deco sheet set: Thread Design 09 302 1710

Resene Tonto

Quilted Euro pillowcases, white Oxford pillowcases: Thread Design

White and silver peacock cushion: Thread Design

Resene Half Sea Fog

Blue Cathedral candleholder set: Ezibuy 0508 500 500 www.ezibuy.co.nz

Resene Ashanti

Roma wooden candleholders and scented candles: Ezibuy

Flowers: Vida Flores 09 523 5454

Resene Night Moves

Resene Indian Ink

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words: Sue Reidy

step up

Most of us need to use a ladder at some time or another, whether to wash a window, trim an overhanging tree, or simply to clean the gutters. However, taking on even a simple chore on a ladder can result in serious injury, unless you adopt a few commonsense safety procedures.

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We have traditionally been a nation of do-it-yourselfers. We tend not to use a tradesperson if we think we can tackle a job on our own. However, if you're not good with heights and you're not confident about climbing up a ladder, let alone setting up and then venturing up an extension ladder – then DON'T.

If you can't afford to pay someone to climb up the ladder and do the job for you, then think laterally about exchanging your own services or skills to get the job done. An offer of an evening's babysitting or a casserole as a swap with a friend or neighbour for clearing the leaves from a second-storey guttering? Why not?

So, remember:

> Don't be afraid to ask for help if you need it. Get someone to hold the ladder in position while you climb.

> If you're using a new ladder, read the manufacturer's instructions first.

> Inspect the ladder:
- Check for any loose screws.
- Check that the ladder rungs are dry before stepping on them.
- Ensure your metal ladder has slip-resistant feet.

> Use the right ladder for the job. Plenty of accidents are caused by someone using a ladder that's too short.

> Place the ladder on firm, level ground and ensure that the safety locks are engaged, so the ladder doesn't slide out of position.

> Keep the area around the bottom of the ladder free of clutter.

> Ensure that the ladder is well clear of power lines and electrical equipment.

> Wear slip-resistant shoes.

> There should only be one person on a ladder at a time.

> Face the ladder when climbing up or down.

> Keep your weight evenly distributed. Climb in the centre of the ladder, hold the side rails with both hands and keep your belt buckle within the sides of the ladder.

> Never leave a raised ladder unattended.

Extension ladders

> Extend an extension ladder at least a metre beyond the top surface the ladder is resting on.

> Don't place the ladder at too extreme an angle – three up, one out is safe.

DON'T

> Don't use a damaged ladder. It's not worth the risk.

> Don't over-extend your reach.

> Don't climb onto the top step of a ladder.

> Don't use a step ladder as an extension ladder.

> Don't use a ladder in high winds or in an electrical storm.

> Don't use a ladder as a seat between your chores – it's not designed to carry your weight for long periods.

If you fall off a ladder

Don't panic. Evaluate the situation as calmly as you can and decide if you're hurt. If you don't think that you've broken any bones, get up slowly. Even if you are mobile, if you have hit your head, go and get yourself checked out as soon as possible. If you believe an injury has occurred that stops you from standing or walking, shout for help. If you have a cellphone handy call 111 in New Zealand or 000 in Australia, or contact a friend or neighbour for assistance. In fact, always keep your cellphone handy if you are using a ladder when there is no one else around.

To find out more about using your ladder safely, visit: **www.consumeraffairs.govt.nz/productsafety/consumerinfo/laddersafety.html**
or email: ladders@nacl.co.nz. H

Resene Bleach White

Resene Hot August

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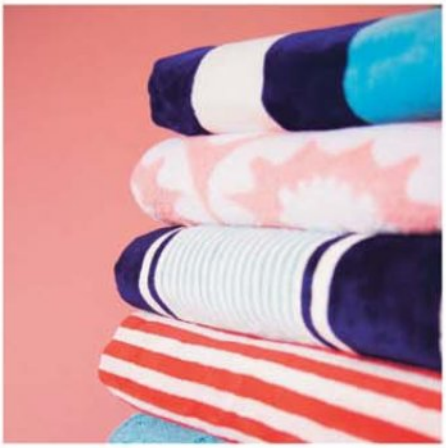

Resene
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< colourlicious

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www.countryroad.com.au

off the shelf

< pure and simple

Launched at the recent Milan Furniture Fair, the Axor Massaud bathroom suite combines organic and geometric forms in a blend of natural aesthetic and modern design, where each fixture becomes a ceremonial sculpture

www.hydrotech.co.nz

Resene
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Resene
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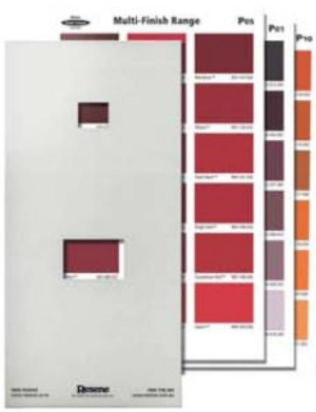

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little dazzler v

By popular demand, Resene has created the Art Action range of 80ml Resene Metallics, offering 80ml of dazzle and shine in a range of 12 hues from the current Resene Metallics & Special Effects Chart

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bathroom fashion >

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Horizon Dishwasher Competition
c/o Jones Publishing
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Auckland Mail Centre
Auckland 1142

Entries must be received by 28 February 2007. The winner will be notified by phone.

Conditions: Competition is open to NZ residents only. All employees, and their immediate families of Resene Paints Limited, Jones Publishing and their advertising agencies, are ineligible to enter. Prize may not be exchanged or redeemed for cash.

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words: Melanie Cooper
pictures: Kallan MacLeod

furnishing family history

Martin Bell Director

Rose & Heather director Martin Bell reckons the best furniture is the kind that has a story attached to it.

"Good furniture lives in a family's home for years and each piece ends up with its own special history that's tied in with all the memories," he explains.

Local furniture business Rose & Heather has been developing its own story for 30 years, since Martin's in-laws Tim Heather and Lucille Rose realised their Warkworth tearooms were doing a rapid trade in Tim's handcrafted wooden coffee tables. They switched cake for kauri and a successful furniture business was born.

Martin and his wife MaryJane (daughter of Tim and Lucille) now manage the day-to-day running of the company. These days, they employ more than 40 staff, spread across retail outlets in Melbourne, Sydney and Auckland, and in the manufacturing workshop, which has recently grown by 30% to keep up with the growth. Ensuring supply keeps pace with demand isn't always easy in the face of the company's steady expansion, exacting standards and the fact all the furniture is crafted in its own workshop by their skilled staff. However, Martin believes in keeping the manufacturing in-house.

"It all makes a difference to our customers. They're not going into an outlet to buy a piece of furniture; they're buying from us and they know that we made it. We have

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people who bought their first piece of furniture from us 25 years ago and who are still coming to us. And now we're even getting the second generation buying from us because Mum and Dad did."

Rose & Heather furniture is crafted from ancient kauri, which is valued for its consistent high-quality density and grain, and its intense colour. Mined from Northland swamps, it results in finished pieces featuring rich cognac shades, rather than the more golden tones found in traditional kauri.

"Some of the kauri we're looking at can be up to 43,000 years old. We don't know how much ancient kauri there is down there, but we know it can't be an endless supply, so our customers are getting something really special," says Martin.

While some of its original pieces were based on early Colonial designs, it has since shifted to a more classic style to suit a wider range of homes and tastes.

"We learned that the simpler the product, the harder it is to date, and the hallmarks of our work are found in every piece. We are influenced by Swedish design, particularly from the 1780s, and by the work of American architect Frank Lloyd Wright, but the overall effect is clean and simple."

The company's four signature ranges – Trenail, Eden, Tumblehome and Newport – also owe some of their design features to the founding family's love of all things nautical. Tim, an ex-naval officer, took inspiration from 16th century boat design, and Martin, a keen yachtsman, says the curves on some of the pieces mimic the shape of a boat's hull. The Trenail range was actually named after and built using a traditional boat construction technique, where a wedge is driven into an exposed dowel to secure the timber instead of using nails.

And consultants from the Auckland store are currently managing the interior design for a 24-berth boat, selecting everything from the furniture to the cutlery and the carpet. For a boat-lover, that's a dream job, but Martin says that, special projects aside, he loves the furniture business.

"I think it's so cool that people trust us with something that they're probably going to have in their home forever."

In Martin and MaryJane's own family home in Ponsonby, it's not all Rose & Heather furniture, but it all tells a story. Taking pride of place is the dining table, which came out of an old naval vessel on which Tim Heather once served as an officer. Their home – and those of their relatives – also houses a lot of Rose & Heather prototype pieces.

"Prototypes are fraught with faults, because of all the perfecting that goes on and the detailed hand-finishing, but they're so labour intensive, and because they're the original piece, they generate a history from the time they're created. They're just one of those charming things," says Martin.

And the family home serves as a great testing ground for furniture too.

"Every item in our home has to stand up to the rigours of everything our two boys can throw at it!"

The ability to stand up to life's hard knocks was also a factor when it came to deciding on the home's colour scheme and flooring. The house, which is a double square-bay villa with a return verandah, is finished in dark grey on the weatherboards, with white detailing.

Inside, silvers and greys feature strongly. Resene Black White is used for the trim and ceilings throughout the house, while the charcoal Resene Jimmy Dean, with a silver paint finish, lends a point of difference to the ceiling detail in the formal sitting room. The kitchen and library feature the lighter tones of full- and half-strength Resene Craigieburn.

"I think your home is your sanctuary, and its colours and interior themes should reflect that. It makes me laugh when I hear people talking about overcapitalising on their house – if it makes your family feel happy and secure, then I don't think you need to worry," says Martin. H

Resene Black White
Resene Craigieburn
Resene Half Craigieburn
Resene Jimmy Dean

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diy kidz

Resene A B Sea

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Your Very Own WINDOW DECORATIONS

Materials:

PVA glue

Resene testpots in colours from the Resene KidzColour range – we used Resene Surfs Up, Resene Chaos, Resene I Spy, Resene Grass Stain, Resene Frenzee and Resene Wet N Wild

1 little squeegee bottle per paint colour (or you can apply the paint by brush, but make sure it goes on VERY thickly)

Funnel

Spoon

Clear plastic bag

Picture to be painted, or design to be painted

RESENE JEEPERS CREEPERS

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Resene Neva

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words: Henrietta Vaughan
pictures: Lucent*Media

GO

1

2

3

4

Method:

1. Mix the glue and desired colour together in the bottle or on a plate. You need to mix 1 part paint to 2 parts PVA glue.
2. Place picture inside the plastic bag and lie flat.
3. Choose a colour and paint the desired area.
4. It is best to leave this to dry before using another colour. You can continue on straight away but the colours may blend together.
5. Choose the next colour and apply to the picture. **Make sure you overlap the colours, so that when you pull your glue painting off the bag it will all come away as one piece of art.**
6. Once complete, you can add detail such as an outline in black.
7. When completely dry, carefully peel the design off the plastic bag.
8. These can be stuck onto windows and mirrors for fun, funky and effective original art.

Resene Sherbert

RESENE GET READY

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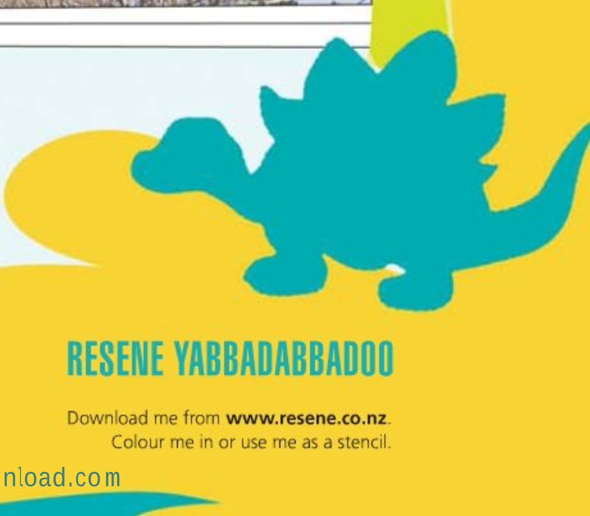

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Resene Banana Split

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words: June-Ann Russell

painfree paperwork

You could say a council is to a renovation what a dentist is to a great smile – a necessary evil. However, by being organised and knowing exactly what your rights and obligations are, it needn't feel like pulling teeth. Manukau City Council's booklet, *Doing it Right*, starts us off with this advice:

"Do it right and the project will go smoothly. Taking short cuts and ignoring the rules will cost you more in the long run. It may mean risks, delays, complaints and disputes. These can lead to loss of insurance cover, future loss of value, lawsuits, enforcement and abatement orders, fines and even prosecution. Do it right, and in the long run you'll spend less and save more."

Depending on how extensive and complex your renovation is, you may prefer to let your design professional deal with the council. If you decide to project manage it yourself, though, you'll save money and learn quite a lot in the process, says architectural designer Merv Sandford of Sandford Design.

"The key is to do as much homework as possible and follow a realistic timeline, bearing in mind that building consent applications can take between 10 and 20 working days to approve, and resource consents can take longer," he says.

"Firstly, visit your council and talk to a planner about what you want to do. They can advise you on issues such as zoning, height in relation to boundary rules, and drainage. This 'pre-planning' exercise will pinpoint what you'll need to provide when lodging your consent applications. And at this initial visit, request documentation such as your property's certificate of title and a LIM report if you haven't already got them."

Merv adds that if council hasn't got the original plans – which can sometimes be the case, especially if the house is more than 100 years old - this is the time to either carry out the necessary measurements or consult your designer. As a specialist in house alterations and additions, he says his golden rule is always to apply for a project information memorandum (PIM).

"A PIM will uncover very early on all the information the council holds that is relevant to your building project, such as the location of underground services and whether you need to apply for a resource consent. These can be factored in sooner rather than later, when drawing up plans."

A thorough approach will minimise confusion, delay and cost, and help ensure the building consent application is processed more rapidly. Merv says not supplying certain information will mean returning to the drawing board over and over again. For example, if the home has unauthorised works, have they been added to the plans? Have all the engineering aspects of the proposal been included – a geotechnical report, a flood risk assessment, drainage, pipe

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pictures: courtesy of TRANZ

and stormwater reports? If you plan to use a new material or product, have you included a producer statement?

Dealing with council doesn't end once you've got the building consent. The Building Consent Authority will inspect the work at specific stages identified in the building consent, and again at completion. Peter Moloney, team leader of building compliance with Manukau Building Consultants, says his team frequently comes across issues that can delay the building process and, ultimately, that all-important council blessing; a code compliance certificate.

Making sure work complies with consent documentation at each stage of the renovation process is critical, especially if you have a strict deadline. Peter highlights, in particular, four 'hot spots' that home renovators should be prepared for when a building inspector calls.

Plumbing and drainage work: A registered member of the Plumbers, Gasfitters and Drainlayers Boards must carry this work out and it requires a building consent. The building inspector will want to know the company's name and registration number, and sight the tradesperson's membership card. Prior to lining the walls, hot and cold supply and waste pipes will be checked, along with any connections to drains – expect these to be tested at inspection.

Smoke detectors: It's now mandatory to install smoke detectors, not only throughout new homes, but where there are alterations and additions. Locations should be shown on the plans and an on-site inspection will be carried out to ensure detectors are the right type and have been installed correctly.

Safety glazing: There are stringent rules regarding glazing and safety, with bathroom glazing regarded as particularly high-risk. Some imported glazing does not necessarily meet New Zealand Standards (NZS), in particular the requirement for all panels to be permanently and legibly etched with NZS markings. If this is the case with a product you plan to install, contact the Glass Association of NZ (GANZ), which can organise individual testing. This will be needed to satisfy the inspector that your glazing complies.

To order a copy of Manukau City Council's booklet, *Doing it Right*, go to **www.manukau.govt.nz/forms.htm**.

"Do it right, and in the long run you'll spend less and save more."

Flooring: Flooring in wet areas or places prone to splashes must be impermeable – this means that an additional damp-proof membrane (DPM) must be applied to timber floors. A building inspector will need verification that the DPM under any tiling meets the minimum 15-year durability requirement and carries a five-year workmanship warranty.

Once your renovation is complete, you can organise a final inspection and apply for a code compliance certificate. Again, if you've taken the time to get all your ducks in a row, it should be a breeze! The next problem? Probably how often your mother-in-law decides to stay, now that you've got that spacious new ensuite… H

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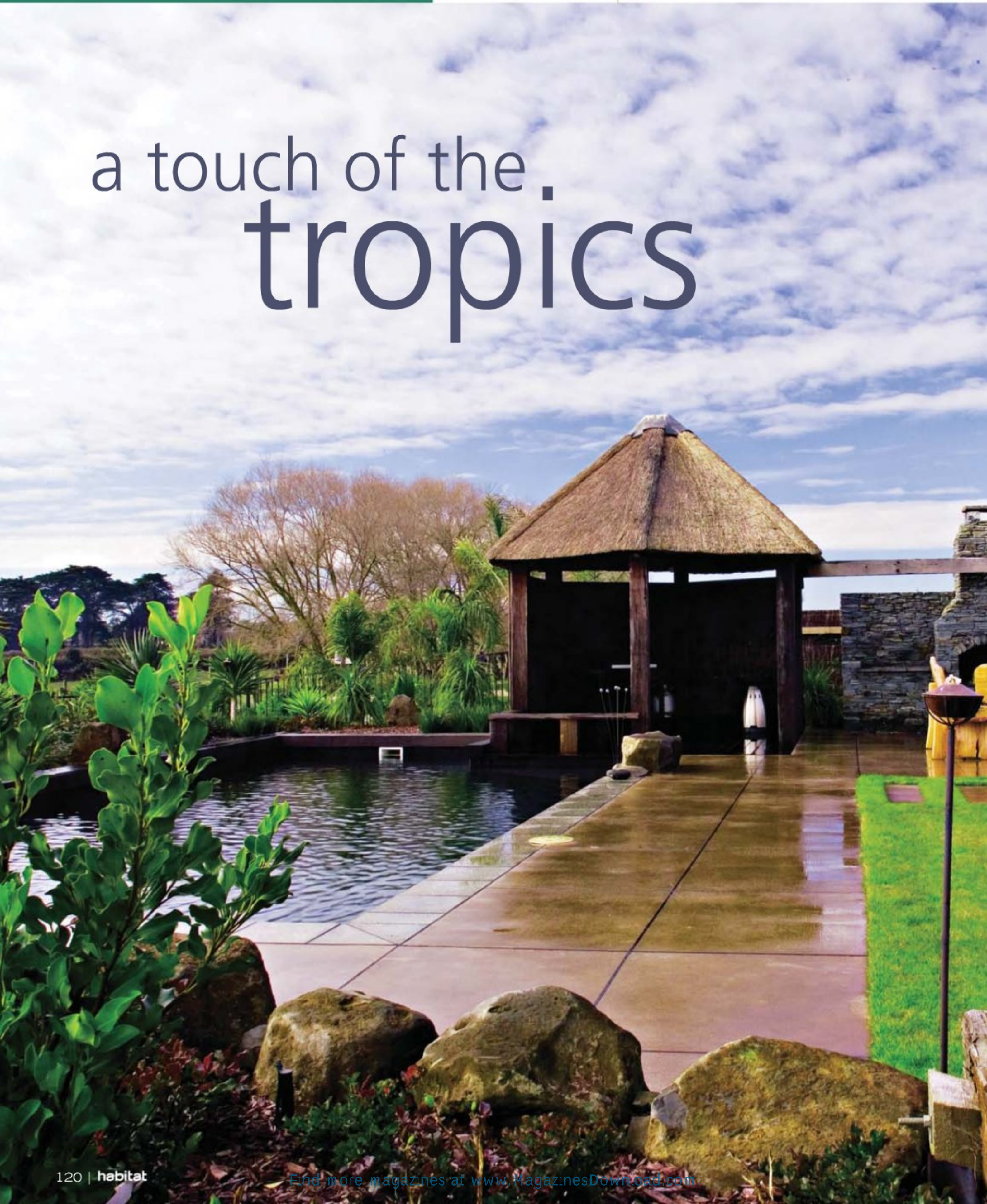
words: Sue Reidy

a touch of the tropics



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pictures: Lucent*Media

alternative ideas for this exterior on pages 124-127

A family visit to Queensland provided the inspiration for Jo and Craig Howe's garden and pool, on their lifestyle block an hour's drive south of Auckland.

Their brief to the landscape designer was unequivocal.

"We wanted a low-maintenance garden, a pool with a waterfall, a spa and barbeque area, lots of palm trees and a bure," says Jo Howe.

The couple have two children under four and love to spend time with family and friends. They needed a garden and pool that would provide an entertainment and recreation area to suit their lifestyle.

The resulting design was a response not only to Jo and Craig's brief, but also to the rural setting. The materials reflect this: rustic timber and rocks. The spa area is screened on three sides by rocks and plants and the barbeque was built into a big schist fireplace.

The house, the garden, and the 10m x 5m rectangular pool take up one acre of the Howe's 12-acre property. The pool and surrounding landscaping were completed over a five-month period. One dozen Highland cattle have the run of the remaining 11 acres of the property.

The section is very exposed, so the plants needed to be hardy. The Howes were concerned about the wind, so mounds of earth were created on the western side, from the soil that was excavated for the pool. Once the garden matures, these raised planting beds will provide an effective wind buffer. Their home is also built on a knoll overlooking the surrounding countryside. The mounds around the pool reflect this, encasing the design and creating a visual association with the house.

Jo and Craig wanted a resort-style look. Accordingly, the garden contains mass plantings of hardy sub-tropicals and big, grouped mixtures of different-textured leaves and colour variations.

The designer specified Queen palms (Syagrus romananzoffiana), Washington palms (Washingtonia robusta), Pygmy date palm (Phoenix roebellinii), Sago

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a few tips on pool care

1. Regular servicing of your swimming pool motor and pump will ensure good water circulation and help prevent nasties from growing in the water.
2. Review filter cartridges or filter grids on a frequent basis and make sure filter baskets are kept clean. It's also important the pool filter runs for the right amount of time each day for your climate and pool size – it's hard to keep pool chemicals balanced in nutrient-rich water.
3. Regular vacuuming will also help keep unwanted material out of the pool.
4. Swimming pools like consistency in the battle against pool algae. Keep a constant eye on the pH of the water and the level of sanitising product required.
5. It takes only seconds for a child to drown. Even though your pool fence will be regularly inspected by your local council, make sure it is well maintained between inspections, and that all gates close and lock securely.
6. Make sure you're not stacking firewood or compost, or anything else that could be climbed by young feet, close to a pool fence. Keep overhanging tree branches well trimmed back too.
7. Make sure even older children are fully supervised when using pool toys or buoyancy aids. It is easy for them to become so confident they exceed their swimming capabilities or play too roughly, inviting accident.
8. Ensure pool surrounds – stone, concrete or decking – are kept mould-free with a product like Resene Moss & Mould Killer to stop them becoming slippery when wet. Just make sure any chemicals you use don't get into the pool water, as they will affect its balance.

palm (Cycas revoluta), Ponytail palm (Beaucarnea recurvata) and yukkas. Carpets of clipped star jasmine have been used as a groundcover to soften the effect of the spiky leaves. The plant is naturally a climber and requires pruning to retain the flat effect the designer was after. There are few natives in the garden, although it does feature Griselinia lucida, with its bold, tropical leaves, and Griselinia littoralis, used as a hedge to conceal the pool fence, and as a second barrier about the immediate spa surroundings.

Sited at one corner of the pool, the bure or gazebo conveys the impression that it is floating on the water.

The garden and pool connect well with the three-year-old house, which is constructed from Hinuera stone. The lounge looks out over the pool and garden, while a half-circle concrete deck leads to a winding path running about 10 metres down to the pool, which can be accessed from two sides. The lawn in the pool area features oversized stepping stones to provide a crossing to the paving. The designer was keen to minimise the expanse of hard area and keep the surroundings soft, with plenty of greenery.

Sited at one corner of the pool, the bure or gazebo conveys the impression that it is floating on the water. Inspired by the Howe's visits to Fiji, its thatched roof provides shade in the summer and shelter in the winter. Materials for the kitset bure and thatched roof panels were sourced from Brustics by a local supplier. The pool is fenced with brushwood on two sides of the garden, with a coated steel fence, front and back. The rear fence is already screened by trees.

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Frontier Pools installed the pool, which includes two striking features: a rock wall in one corner and a waterfall.

"We created the pool in such a way that it would support the rocks," says Frontier Pool's Neil Runciman.

The pool has a durable quartz finish. It was plastered first, then acid-etched to provide texture and colour.

"The plaster finish in Diamond Brite's Onyx gives it a black, natural look, which ties in with the planting" says Runciman. "Onyx is a very popular colour and black is great for heat retention."

Craig and a builder friend, Mike Farrell, built the retaining wall and the brushwood fences, erected the bure and did all the planting. Rod Freeman built the rock wall, the waterfall and the fireplace. Craig gave the designer's planting plan to two different specialist nurseries, who sourced and delivered the plants according to the specifications. Rocks were brought in from the Bombay quarry and placed around the garden by Craig.

Timber sourced by a demolition friend from an old railway bridge was sandblasted to remove the red paint, and used to form the retaining wall across the back of the pool. The wall is raised 300mm above the water, creating an edge for the planting. The old railway timber is also featured across the front of the fireplace.

"Doing the labour ourselves and using our own contacts helped to keep the cost down a little bit," says Craig. "And we're very pleased with the outcome – we've got exactly what we wanted." H

Pool: Frontier Pools

Builder: Mike Farrell

Rockwork: Rod Freeman

Resene Warrior

Pool equipment: Wateroo NZ

Pool heating: Hot Water Heat Pumps

Pool sanitisation: Ozonz NZ

Resene Escape

Yucca

Resene Alfresco

Bromeliad

Resene Geneva

For a non-skid finish on pool surrounds, use Resene Non-Skid Deck and Path. See the Resene Decks, Paths, Driveways and Recreational Areas colour chart.

Resene Indian Ink

Resene Warlord

on the following pages, find two alternative style suggestions for this garden

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∧ Use a few simple choices to draw this space together.

Resene Double Concrete

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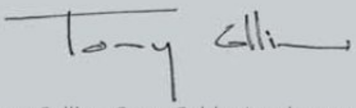
Tony Collins from GreenGables Landscape suggests this alternative design:

A simple palette of plants and materials gives this space unity and cohesion. Plain ground-and-sealed concrete is a cost-effective option for a high-quality finish around the pool. A block-and-plaster wall with a planter encloses the space, with Balmain panels allowing a visual link to surrounding outdoor areas. Shade comes in the form of a galvanised steel cabana with a roof of Zincalume and open rafters, while an outdoor fireplace set into the wall provides warmth in the evenings.

The planting offers minimal maintenance and year-round visual appeal. The reds of Iresine lindenii, Cordyline fruticosa and Libertia ixioides complement the grey cabana, concrete and fireplace. A Lady palm and philodendron give subtle texture, while the lush dark green of viburnum provides an effective screen. A small section of lawn balances the hard surfaces.



Tony Collins, GreenGables Landscape,
phone 0800 259 4905, email tony@greengables.co.nz,
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Corokia 'Geenty's Green'

>>
Cypress

Stewart Stevenson from CGC Landscapes proposes this alternative design:

Vertical elements and rectangular forms create a sense of structure and symmetry in this pool area. Two square archways made from honed-block columns with a stained timber cross-member define the fireplace area, while a third over the water feature ties the whole scheme together. Rectangular Italian stone tiles are laid across the space to draw the eye to the pool and to mirror the block pattern in the perimeter wall.

The plant selection of hardy evergreens won't drop leaves into the water. Around the walls, a hedge of Corokia 'Geenty's Green', with its light foliage, complements the natural-coloured blockwork. Cypresses are planted at intervals to reinforce the vertical lines. Liriope muscari covers the ground beneath the cypresses and hedging. The edges of the water feature are softened with Buxus sempervirens.

Stewart Stevenson, CGC Landscape Company Ltd,
phone 07 577 6444, email stewart@cgclandscapes.co.nz,
website www.cgclandscapes.co.nz

Find more magazines at www.MagazinesDownload.com

words: Rachel Macdonald

things you didn't know you didn't know about your tools

C-clamp
While they may look like medieval torture devices, C-clamps or G-clamps are invaluable for holding materials steady against a worktop if you haven't got a vice, or for holding two surfaces together when gluing. They're typically made from steel or cast iron, although smaller clamps may be made from pot metal.

Drill
Your drill – hand-operated or electric – consists of the drill body and the drill bit, held in place by a chuck. There are three main points to consider when drilling:

> Is the drill bit the right size for the screw or bolt that you'll be fastening into the hole? Check the diameters – if the bit is too big, your screw or bolt will have no purchase; if it's too small, you risk damaging the head or thread as you force it to turn, and also risk splitting or damaging the substrate.

> Using a sharp bit and the appropriate drilling speed will mitigate the risk of burning if you're drilling into wood.

> Minimise chipping on exit by placing a piece of wood behind the substrate you're drilling into.

Pressing the tip of the bit into wood before starting will stop the drill from wandering. In metal, mark an accurate position with a punch for the same reason.

Saw
According to Greek mythology, Perdix, nephew of the great inventor Daedalus, was the bright spark who came up with the saw.

Did you know?
Japanese planes are pulled towards you, rather than being pushed away as ours are.

Did you know?
Screwdrivers are relatively new kids on the block, originating in the late Middle Ages. A European concept, they are said to be the only major mechanical device until then not to be invented by the Chinese.

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Did you know your saw has a:

> Heel – the end closest to the handle.
> Toe – the end farthest from the handle.
> Front – the bit with the teeth.
> Back – the edge with no teeth.
> Teeth – the pointy bits.
> Gullet – the valleys between the teeth.
> Fleam – the angle of the faces of the teeth relative to a line perpendicular to the face of the saw.
> Rake – the angle of the front face of the tooth relative to a line perpendicular to the length of the saw.

Make sure you're using the right saw for the job. A rip saw, designed to cut with the wood grain, will have steeper teeth than a cross-cut saw, made to cut across the grain.

Hammer

If you're into 'percussive maintenance', you may like to know that the hammer is probably the oldest tool used by humans, even outdating the Homo species. Hammers are generally designed for specific purposes, hence their different designs, but the most common in the home toolbox is the everyday workhorse, the claw hammer.

The friction generated as you hammer in a nail causes it to heat up. As nails bend more readily when they're warm, the faster you can drive them in, the better.

Try-square or right angle

The traditional try-square has a broad blade made of steel or brass, riveted to a wooden handle. Inside the wooden handle, there's generally a steel or brass strip set at precisely 90 degrees to the blade. These are highly useful in any application, such as carpentry, that requires angle accuracy.

Plane

The hand plane is another tool that's been around for thousands of years – and hasn't changed a lot over the millennia. In its most basic form, its a block of wood, with a slot cut across the body that holds the cutting blade. It's important to keep your plane blade sharp, so it doesn't dig out lumps of the timber you're planing. The body of the plane should provide a relatively constant angle to the cutting edge – so make sure the blade is in straight – and the shavings should be relatively uniform, resulting in a smooth surface.

Screwdriver

Once upon a time, a simple bladed screwdriver, and perhaps a set of Allen keys, were all you needed in your tool kit. Today, you're likely to require screwdrivers for a range of screws, including slotted, Phillips, PoziDriv, Robertson, SupaDriv (crosspoint), TORX, and Allen or hex configurations. Whatever screws you're using, make sure your screwdriver is the right size and type for the job, or you run the risk of damaging the screw as you apply weight and torque to tighten it.

Stanley knife

The Stanley knife is also known as a box cutter or razor blade knife. Stanley was one of the first manufacturers to create this kind of tool, which originally featured a cast-metal body, and came in both retractable and fixed-blade versions.

Chisel

Using a chisel, do you have the beveled side or the flat side against the wood? This tool is one of the most often incorrectly used in the workshop.

A sharp chisel should slide smoothly across the timber, driven by gentle taps and removing very thin curls of wood. And it is used beveled side down and going with the grain! And don't hit the chisel too hard – less is more with a chisel – this is a gradual process.

Never sharpen the flat side of a chisel blade – you will destroy your chisel. Sharpen the beveled side, which should be perfectly straight along its leading edge.

Spanner

We call it spanner, the Americans call it a wrench – whatever you name it, it offers the most efficient way to turn bolts, nuts and other hard-to-turn fasteners.

Pliers

Pliers were first invented around 2000 BC to grip iron as it was being forged on an anvil. They are designed to provide the user with increased leverage, and feature different jaw configurations, allowing them to grip, turn, pull, or crimp a variety of items. The basic design of pliers has hardly changed over the years, with the pair of handles, the pivot (often formed by a rivet), and the head section with the gripping jaws or cutting edges forming the three parts of the tool.

Wire cutters

Sometimes called side-cutting pliers or side cutters, these diagonal pliers are wire-cutting pliers. Instead of using a shearing action, like scissors do, they cut by indenting and wedging the wire apart. H

Did you know?
In Israel, Stanley knives are known as Japanese knives.

Did you know?
A Crescent wrench is named for its manufacturer, the Crescent Tool and Horseshoe Company.

Tips for buying tools:

> Ask the storeperson in your hardware shop what they consider to be quality brands.

> If you're buying power tools, look into the terms and conditions of the warranty. Also check how long are the batteries likely to last under normal use, and how available new batteries are.

> If you know someone in the trade, have a talk to them and see what they use.

> Go by hand-feel – does the tool seem constructed from strong materials? A screwdriver with a blade that will bend on first use won't be much use to you.

> Take a look at joints, rivets and other fastenings, especially if it's a tool you'll be using to apply torque.

> Don't overlook second-hand tools – well-made tools will well outlast their original task.

> Buy the best tool you can afford.

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from you...

From Helen: I am a homeowner and have been wanting a copy of The Range 2007, but don't want to pay $9.95 for it. Is there any way of getting a free copy?

A. If you have a Resene ColorShop Card, you can buy The Range 2007 for just $4.95. Then, if you bring your receipt back when you buy 500ml or more of Resene paint, you can get the cost of The Range 2007 deducted from the paint price. The Range 2007 therefore won't end up costing you anything.

If you don't have a Resene ColorShop Card, you can apply for one at your local Resene ColorShop or on the Resene website.

From Sue and Steve: Sometimes we use testpots to try out our colours and other times we would like to be able to get the A4 cards of colour you have in your stores. How can we order these?

A. The A4 cards (drawdowns) can be ordered from any Resene-owned ColorShop, or order them online from **www.resene.co.nz** or **www.resene.com.au**.

From Peter: A wee while ago I saw some postage stamps that had Resene on the front of them. Do you know where I can get these from?

A. These stamps were produced by NZ Mail and feature some of the Resene colours. They have been sold in New Zealand over the last year and are available from selected garages and dairies. They are not available from postshops or from Resene.

From Margaret: We are trying to get some ideas for decorating our new home. We have found Habitat a great source of information, but can you suggest some other places where we might be able to get some free ideas?

A. Resene has a decorating inspiration gallery, and *Trendsideas* and *Habitat* story archives on our website, which you can access for free. There are hundreds of pages of ideas for you to look at. Simply visit **www.resene.co.nz** or **www.resene.com.au**.

From Bob: I have been wanting to use a clear finish outside on timber, but I have been advised not to do it. Why is this?

A. Wood is an unstable substrate. Pigments in paint and stains help to filter out harmful UV light, giving the timber surface some protection against the sun. If you use a clear coating in place of a tinted one, the unprotected timber will deteriorate much faster. Therefore, we recommend using either a pigmented solid finish, such as Resene Lumbersider, or if you're after a transparent stained look, use Resene Woodsman (waterborne or solventborne).

Resene Woodsman is available in a range of colours, so you can select the shade closest to that of the timber you're staining. This will help keep your home's colour looking consistent for longer, while protecting the wood.

You can now also get cool colour variants of Resene Woodsman. Cool colours will minimise heat retention, reducing stress on the coating and timber.

From Raewyn: I thought you might like to see this photo of a painting I have just finished for my grandson. I used only Resene paints and the colours are so vibrant.

I save all the coupons from the checkout dockets and then buy your testpots. The girls at Resene here in Oamaru are used to me going in and spending ages just looking at all your different colours.

Contact us:

Mail us at: Hey, Habitat, Resene Habitat Magazine
PO Box 38242, Wellington Mail Centre, New Zealand
Or email: advice@resene.co.nz
with Hey, Habitat in the subject line. H

One way to recycle paint containers! This is Kristen (14 months).

Congratulations! This letter has won its writer this issue's Hey, Habitat best letter prize. We'll be in touch.

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We look forward to receiving your letters and queries, and would particularly like to see any weird and wonderful ways you have used Resene paints. The best letter will win a Get Decorating Kit from Resene.

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